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ART DIGEST #19

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Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"PORTRAIT OF A GENTLEMAN"

By Titian

Added to the Warnock Collection. See Article on Page 13.

1st AUGUST 1936

25 CENTS



"Pumpkin Patch"

[Watercolor]

WINSLOW HOMER (1836-1910)

Pumpkin Patch (watercolor) \$3,000.
Approaching Storm (oil) \$9,000.
Gloucester Fisherman (oil) \$3,500.
The Life Boat (watercolor) \$1,200.
Schooners at Sunset—1880 (watercolor) \$900.
Group of Illustrations from *Harpers and Every Saturday* (1862-1875).

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A selected group of pictures by Winslow Homer will be brought from the Prout's Neck studio for exhibition with us in the early fall.

[The gallery will be closed, except by appointment, from August 7th to August 31st]

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Craven and France

The effort of France to revive her pre-eminence in art is a shrewd theme in America today. The American art world is pretty sure that it has gained the palm, and is surveying with great interest the effort of the French government to retrieve something which means so much to that nation's pocketbook.

As usual, Thomas Craven, who writes in the *New York American*, is the most vicious of France's critics. Not long ago, he says in his latest diatribe, the editor of a leading Paris newspaper remarked that "the French were a small, slow-moving people with the characteristics of a provincial nation, but blessed with one outstanding virtue—the virtue of foresight." This quality of foresight, asserted Craven, is "a national preservation operating in all fields of endeavor, and not least in the field of art. . . . But within the last few years their supremacy has been seriously threatened, and Paris can no longer be called the cultural capital of the world. The center has shifted to New York, and Paris, with the imminent extinction of her art colonies—and the revenues therefrom—is gravely alarmed.

"So it has happened that the French with customary foresight have been attempting to repair their declining pre-eminence in the fine arts. Every Summer, for the benefit of visitors and culture seekers, particularly Americans with money to spend, they make it business to gather together the paintings of one of their more celebrated modern masters, and to exhibit them for all they are worth. These exhibitions are admirably organized, shrewdly presented and expensively catalogued in elaborate monographs.

"This summer it is Cézanne, now dead some thirty years, who is honored, and there is now hanging in the Orangerie Galleries, in Paris, an enormous retrospective showing of the works of this once-despised painter. . . .

"Cézanne, during his lifetime, was one of the homeliest and least glamorous of artists, a bungler, a vulgarian, and a creature of contempt in the refined circles of Paris. . . . But today he is a valuable painter, 'a rare old master, the father of modern painting, the most original artist since Rembrandt,' and so on. He has, you see, by the connivance of critics and dealers working for the preservation of the French tradition of superiority, become a sanctified artist, fabulously high-priced, credited with the powers of a Rubens, and acceptable to the society that once howled him down.

"The reasons for Cézanne's early unpopularity are not far to seek. He had, in a certain small sphere, an original

THIS department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the thought and spirit of art.

mind, and originality is repugnant to conservative peoples. . . . He had patience and great conviction, but he was a man of appalling limitations, both technical and mental, and while he succeeded in painting extraordinary studies of fruits and vegetables, his pictures of people are inert, incomplete and lifeless. Slandered at every turn of his career, he was, after his death, canonized by the vested interests, and for some years he reigned with the authority of an old master.

"It is shrewd business on the part of the French to bring Cézanne before the public again. A revived interest in him means fresh exploitation of the innumerable French painters who owe their existence to his imperfections—more publicity and more sales and more prestige.

"But so far as America is concerned, the revival comes too late. Our leading painters have gone beyond Cézanne and are following other and more worthy gods. We have no further need for French dictators in art; we are working out our salvation in our own way and the results are more than encouraging."

The editor may like this or he may not. You may like it or you may not. But in the editor's mind it is an extremely significant piece of art writing.

The Future America

Thank you, Mr. Thomas Craven of sweltering New York, for having helped me out in these July dog days when men and ideas just naturally wilt.

And now, thank you, Mr. Arthur Millier of the *Los Angeles Times*, you who live in an ideal summer climate—blankets on the bed every night—appetizing dinners cooked on an out-door rock furnace—for your bolstering of ideas which this editor and many others, including yourself, have publicized for many years. You wrote on the margin of the proof you sent me: "Is this stealing from you?" No, sir! It is expressing the ideas of many of us, ideas which will prevail.

"New ideas concerning the production and use of art are abroad," you say. "While art collectors of the old school and with them most of us critics, continue to think of art as historic masterpieces merely to be bought and viewed, artists, educators and a new generation of

students approach art as creative experience. . . . Our typical great 'art patron' . . . the successful, competitive business man, in his spare moments, turned, checkbook in hand, to the 'higher things of life.' If possible his Titian should be finer and more costly than his rival's. This attitude toward art formed the glorious collections now in American museums. The attitude is summed up in the satiric saying: 'Millions for art but not one penny for artists!'

Then Mr. Millier sweeps into the mood of the new America:

"A new generation is coming from the public schools. Youngsters who have no part-time jobs to orient their thoughts toward financial careers, find time to sound their souls. They are writing spontaneous poetry, which, for sincerity, puts commercial rhymesters to shame. Mere children face their environment and paint pictures which are often poignantly expressive and truthful. Adults, their material ambitions balked, learn to make pottery, furniture, bind books, paint pictures—all activities in which they function as creative artists themselves.

"Such activity is creating a young art, less technically perfect but having more spiritual content than the commercial art of our advertisements and illustrations. It is also developing a creative audience for the arts—one which may be expected to prefer art born of experience to synthetic entertainment concocted in the hope of profit.

"The creative attitude thus engendered, will, advanced educators hope, help to leaven a culture which has glorified acquisition at the expense of living. It postulates that a few experiences, deeply pondered, are of more value than an encyclopedia learned by rote.

"Such an attitude, for instance, leads Dr. George J. Cox of U.C.L.A., writing in 'Art Education Today, 1936,' to 'question the charity of sharpening children's appreciation in a museum when it is foredoomed to be blunted in a slum,' and may well lead to Dr. Cox's conclusion that 'A decent Main street will always be more elevating for the mass of us than an Old Master in the Metropolitan Museum.'"

Art critics who can write like Mr. Craven and Mr. Millier in the depressing month of July, are themselves the best augurs of future American art.

Art is one of the spiritual touchstones of the nation.

Art Recovery

Two cheering pieces of news for the American art trade come from London. Both involve amazing increases in the prices of drawings and paintings sold at auction. Augmentation of the size of

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bids undoubtedly is a result of augmentation of demand.

The Henry Oppenheimer collection of old master drawings and prints at Christie's was due, according to the experts, to yield £50,000; instead it brought £91,915 (\$461,413). At this sale Lord Duveen paid \$53,750 for a tiny silver point study by Fouquet.

At the dispersal of the Sir Cuthbert Quilter collection of old masters, Velasquez's "Portrait of the Mariana of Austria," which sold in 1895 for \$12,000, brought \$29,400. Ochtervelt's "The Music Lesson," which brought \$2,400 in 1897 and \$4,500 in 1907, brought \$13,155. A Constable which sold for \$500 in 1883, went for \$7,350.

The world is better off economically. Even America has made a remarkable recovery in the last year, the extent of which is reflected in the figures given out by the United States Chamber of Commerce. Maybe the world of artists and dealers will come into its own again when the season of 1936-1937 opens in the autumn.

A Refreshing Dip

"Vanity, vanity!" crieth the preacher, but the editor, out of his human frailty, cannot resist the temptation to print this letter from Haynsworth Baldrey, chairman of the New Jersey State Chapter of the American Artists Professional League:

"Please do not discontinue your personal comments. Your opinions and the expression of the opinions of others which always result are, to me, the most instructive and interesting feature of The Art Digest.

"I feel selfish in asking this after the picture you drew of yourself hopping from one pool of hot water to another. But if you keep your department open to both sides no one can seriously object to your policy.

"Naturally you hear more from those who disagree with you than from those who agree when you state an opinion. Water, hot or cold, is much more fun to throw than orchids. It is much easier to write our reasons for disagreeing than it is to express agreement.

"When you say something that makes the hair on the back of our necks stand up, it is easy to hammer out on the typewriter invectives and vituperatives. But when you, in your wisdom, write just what we believe to be true, there isn't much reason for writing. We may plan to do so, but we take it out in thinking 'That fellow Boswell is a mighty intelligent chap,' and let it go at that.

"So when you are knee deep in a hot controversy do not feel that you are alone. If we, who agree, do not write, it may be that we feel that you are perfectly competent to take care of yourself."

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No. 19

✓ Homer, Artist and Man, Revealed at Show in His Old Studio

The walls of Winslow Homer's old studio on the rocks at Prout's Neck, Maine, are now filled to overflowing with his pictures, which, together with a large collection of mementos of the artist as a living personality, constitute a most notable exhibition in commemoration of the centenary of his birth. It was organized by the Prout's Neck Association to present an intimate picture of Homer, the artist and the man. Here is to be seen the sextant that appears in more than one of his famous paintings; a wheel, salvaged from an old wreck; a binnacle carrying tales of life in the forecastle; nets, knives, fishing rods and tackle,—countless things with which Homer surrounded himself in the years of living at Prout's, collected in his expeditions to painting and fishing grounds north and south.

Many of the visitors present at the opening of the exhibition served still further to inject the man between the reviewer and the master's art—old cronies from among the natives with human interest stories enough to fill a book; an occasional collector permitted the rare privilege of studio visits thirty years ago, and eager to tell of first hand contacts; and members of the family, still living in the original home next door, with many anecdotes of the three brothers and their patrician father. Small chance, one might say, in such an atmosphere, for an unbiased appraisal of the 60 exhibits.

In approaching the exhibition two things should be borne in mind. First, it is a collection assembled by Homer's friends to honor his memory in the two small rooms, studio and living room, where Homer made his home for a quarter-century. The pictures came, for the most part, from the collection of Mrs. Charles Savage Homer, supplemented by a few loans from outside sources, including museums. To quote from the foreword of the catalogue: "Here in his studio at Prout's Neck, competition with



"Guide Carrying Deer." Painted by Winslow Homer in 1891.

museum exhibitions was not to be thought of. Instead there was presented an opportunity to assemble a collection infinitely more precious and carrying unique distinction. . . . The personal family mementos of Homer's early days. . . . the later water colors bought and treasured by personal friends. These make an intimate and almost complete record of Homer's work in the water color medium."

"The water color medium,"—that is the second point to be remembered. The collection is almost entirely made up of his work in that material. There are only a few oils, all early and relatively unimportant save the large "Snap the Whip" of 1872, loaned by the Butler Art Institute, which occupies

the center of the only long wall in the studio, where its strongly illustrative note strikes a responsive chord in the heart of many visitors.

Another oil, "Feeding the Chickens," painted about 1858 and perhaps Homer's first work in this medium, is worthy of notice from an historical point of view. If the date is correct, Homer was about 22. The subject is his younger brother, Arthur, standing before a white house and scattering feed to a flock of white chickens. The effect of light apparently never bothered Homer, for this is as sunshiny a canvas as could have been produced by many a more experienced painter.

There is the same understanding of light and form in the small "Croquet Match," done about 1870, which is a gem although it lacks the movement so characteristic of most of Homer's work. "Gargoyles of Notre Dame," dated 1867, is interesting for the dual reason that it is one of the few things he did on his first trip to Paris, and because he gave it as a wedding present to his brother Charles. These personal notes creep in throughout the exhibition: "To C. S. Homer with the compliments of Winslow Homer, Christmas, 1891"; "For Charles on his birthday", etc. Such things lift the exhibition into a highly placed personal class.

In the water color medium the exhibition gives, as the foreword says, "an almost complete record of his work," the word complete meaning, of course, a thorough opportunity to trace the development of that work. A "complete" exhibition, could such a thing be assembled, would fill many galleries, for Homer was a prolific painter, particularly in water color, and his activity filled almost a half-century.

"Sailing Boats in the Watering Trough" seems to be dated 1859, though the third figure is hard to decipher. If the date is correct, this would be his earliest known



"The Wrecked Schooner." Mrs. Charles S. Homer believes this to be Homer's last water color.

water color or, more properly, colored drawing. The outline of the charming little group is entirely complete in pencil, and the color is lightly washed in.

No pictures appear bearing dates in the sixties. Apparently Homer's appointment by *Harper's* as official artist at the front kept his mind away from subjects best fitted to the water color. Following his Civil War illustrations, he embarked on his series of oils of war subjects, and he seems to have neglected water colors until into the '70's, when visits to rural New York and New England, particularly Gloucester, gave him the needed inspiration.

"On the Beach—Marshfield" has as its subject the artist's mother, standing on the sands and shielding her eyes as she looks out over a calm, sunny sea. Every detail is meticulously considered, a hard and "tight" rendering very different from the style he adopted so soon afterwards. The beginning of freer handling is apparent in "Waverly Oaks—The Shepherdess," dated 1872, in which Homer gave way to a sense of humor too little stressed by his biographers. There is no logical reason why the young lady stretched on the hillside should hold in one hand part of a deck of cards. Homer put the cards in "to relieve monotony."

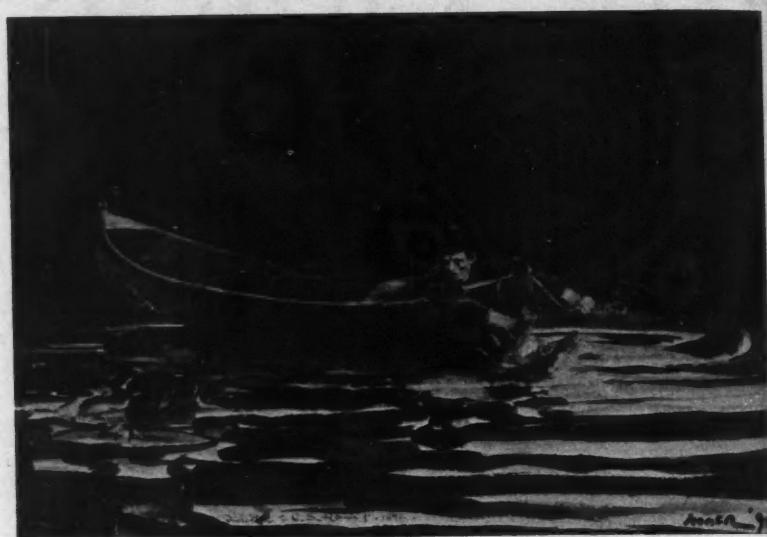
"The Blue Boy," painted in 1873, probably at Belmont, is one of the outstanding smaller pictures, in which one gets for the first time a genuine "feeling." One of the rarest little pictures in the collection, "Home Work," dates from 1874. Really a miniature, it must always rank as one of the very best of the early period.

"Negro Boy and Sunflower" is the only picture included from Homer's first return to the south after the war. "Sailing the Cat Boat," in subject matter belongs definitely to the Gloucester series of 1873-74. Homer's grand-niece, Lois Homer Graham, in her monograph on Homer, says it was painted from an oil dated 1870. There exists a photograph of an oil of much the same composition, and Harold Pulsifer owns another oil, also similar, dated 1874. Whatever the source, this is a brilliant piece of water color painting.

One of Homer's first attempts at pure



"Home Work," by Winslow Homer (1874).



Study for "Hound and Hunter." A Monochrome Painted by Homer in 1892.

landscape is "Autumn, Mountainville, N. Y., dated 1878. In it there is a combination of close painting of the landscape, much as the early oils are handled, and a free, almost impressionistic treatment of foliage and sky. Evidently it was an experiment, and it marks the end of a long series of experiments of various kinds through the years prior to his work in Tynemouth, England, 1881-82.

In "Fisher Girls on the Beach," dated 1882, Homer caught the dampness of the English climate, a picture masterly in its drawing. "Home Coming," a great example from his English visit, is dated, like many others of the same series, after his return to America. "Prout's Neck, Looking Toward Old Orchard," dated 1883 and loaned by the Addison Gallery, shows that Homer carried back to the American scene a surer knowledge of what he wanted to do. It is a much more accomplished performance in pure landscape than the "Autumn, Mountainville" of five years earlier.

In 1895 and 1897 Homer painted a group of monochromes, mostly of Canadian subjects, that are so true in values as to have all the effectiveness of actual water colors. In 1895, too, he painted the outstanding "Indian Camp" and "The Trip to Chicoutimi," the latter loaned by the Fogg Museum. "Guide Carrying Deer" of 1891, the water color study for "Hound and Hunter," dated 1892, and "Return to Camp" of the same year, are shown. These, with "Boatman" and "Canoe in the Rapids," both of 1897, rank among the best produced in any period. From the latter picture, with others, he composed his last and unfinished "Shooting the Rapids" in the Metropolitan Museum.

Carl von Marr Dies in Munich

Carl von Marr, former president of the Munich Academy of Arts and one of the outstanding personalities of Munich art life for the past 50 years, died there on July 10 at the age of 78. Born in Milwaukee, he went to Germany as a youth, studying art at Berlin, Weimar and Munich. As early as 1884 he won fame with his huge canvas, "The Flagellants," which now hangs in the public library in Milwaukee. Under the Bavarian dynasty he was elevated to the nobility.

"When in January, 1909," says the *New York Times*, "the exhibition of modern German art opened in the Metropolitan Museum, there was standing with J. P. Morgan and

Finally, a study most interesting historically is "The Wreck"—the hull of a two-masted schooner fast on the rocks—which Mrs. Homer believed to be his last water color. Whether last or one of the last, it is a picture full of the power and dread of the sea, strongly and spontaneously painted, and quite in keeping with the spirit of his greatest oils.

"One thing the student must glean from this exhibition—Homer had no fixed methods," says Robert Macbeth, who wrote the foreword to the catalogue. "We find in his last pictures some of the 'tricks' employed in his earliest work, and vice versa. When we think we have him safely pigeonholed for a certain method applicable to a certain time, we immediately find an entirely upsetting exception—sometimes several. It is only through a collection such as this, observed at leisure in intimate surroundings, that we may know that his strength lay in constant change, constant surprise. And we must admit that he can never be formulated in any particular."

The catalogue is a real contribution to Homer bibliography. Thirty-eight of the pictures are reproduced, as well as a portrait of Homer by Catherine B. Snyder. Following the foreword is an "Appreciation of Homer" by Booth Tarkington. Then follows a helpful chronology and a partial bibliography.

An attractive and interesting feature of the exhibition is a collection of framed photographs installed below the base-board of the studio walls, showing most of the famous oils painted within a few yards of this same studio. It is another connecting link between Homer and Prout.

Count von Bernstorff, the then German Ambassador to Washington, a quiet looking German gentleman who was introduced as Prof. Carl von Marr of the Munich Art Academy. It was said that he was known as one of Germany's best-known painters and that he was also famous as an art critic.

"Those who met Carl von Marr on that occasion marveled at his rare mastery of the English language. This was explained when it was revealed that he was an American, educated in the public schools of Milwaukee. With Julius Gari Melchers, who was born in Detroit and who was director of the Art Academy of Weimar, he shared the honor of having been an American who reached the top in German art."

Cravens Mystery

How Junius Cravens, noted art critic of the San Francisco *News*, met death at Mussel Rock, near Thornton Beach, may ever remain an unsolved mystery. Badly battered, the body was found late Friday, July 3, at the surf line. An autopsy indicated he had either fallen a considerable distance or had been beaten. Theories of accident, murder and even suicide have been advanced, with the predominating evidence pointing to accidental death. Badly overworked, Mr. Cravens was preparing to spend a few days as a week-end guest at the ranch of a friend, Mrs. Cora Felton, near Los Gatos.

"Our only support of the foul play theory," said the coroner, William Crosby, "would be to find a motive. Mr. Cravens had many friends, but, so far as we have been able to determine, no enemies." Money in the art critic's pockets indicated robbery could not have been a motive. Many who knew him expressed the belief that Mr. Cravens may have reached Mussel Rock at low tide, fallen from the rock and been killed when thrown back against it by the surf. A further indication that death was not of his own choosing was found in notes for an unfinished article which he had in his pocket when the body was discovered by a group of San Francisco high school boys.

Mr. Cravens had been art critic of the San Francisco *News* for two and a half years. He was born in the Middle West and spent part of his childhood in France. He first studied art in Indiana, later attending the Art Students League of New York. There he began doing illustrations and writing special articles for national publications. He was, at various stages in his career, art editor of the Butterick Publications, associate editor of *Vogue*, and art editor of *Vanity Fair*. He resigned that post to enlist in the World War. Returning to civilian life, he engaged in stage design, achieving many notable successes in Broadway productions.

Mr. Cravens went to San Francisco ten years ago, holding the post of art critic of the *Argonaut* for seven years. For one year he was also editor of *The Argus*, a monthly art magazine, later absorbed by THE ART DIGEST.

"A man who loved his craft and brought a high degree of integrity and courage to his work as art critic was Junius Cravens," said the San Francisco *News* in an editorial tribute. "Mr. Cravens' art criticism was valuable because it was discriminating and did not hesitate to condemn bad work regardless of who had done it. Log-rolling and the comfort and advantage of the easiest way of praising everything never seduced him. A lonely figure, not physically robust, and sensitive to a high degree, Mr. Cravens was at the same time a man of dignity. None ever heard him whine or complain."

Jehanne Bierry-Salinger, who preceded Mr. Cravens as editor of *The Argus* and was a friend of many years' standing, wrote: "The *News* is losing a writer on art who stood out in the West for his authority, courage of expression, devotion to the cause of American art, sincerity of purpose and great beauty of style. It will not be easy to fill the void left by his death. Local artists respected him, even when they hated the rebukes he so often dispensed to those he considered too much enwrapped in the pursuit of a vague ideology in art. He was consistent in his reviews of art exhibitions, but he was not stubborn and he met the individual progress of local artists with a fresh mind and unprejudiced heart."

Mural by Braught Adorns Kansas City Hall



"Music Muse." Detail of the mural painted by Ross Braught for the new Auditorium Music Hall, Kansas City, Missouri.

Choosing the myth of Mnemosyne, goddess of memory, and four of the muses, Ross Braught has used a sublime theme in his recently completed mural for the Music Hall of the Auditorium in Kansas City. Critics term it an exceptionally fine work.

Symbolic of the mortal who seeks inspiration to create, Braught has placed a suppliant figure at the base of his composition. Barren earth stretches beyond until the horizon is lost in the clouds. The pivot of the conception is a towering representation of Mnemosyne, daughter of Heaven and Earth, or Memory, man's first attainment. On an intermediate plane are four muses, goddesses who preside, respectively, over Science, Plastic Arts, Music and Literature. While using conventional symbols for the attributes of the goddesses, Braught has invested his paintings

with fresh vitality. His draughtsmanship and chiaroscuro are directed toward a heightened sense of form. The ancient Greeks, believing that inspiration for creative work came from divine sources, began their work with a prayer to the muses.

Ross Braught studied at the Pennsylvania Academy of the Fine Arts and with Joseph T. Pearson, Jr., and divides his interest between painting and lithography. His "Mnemosyne and Four Muses," placed at the entrance of the Music Hall, loses some of its effectiveness because, through some miscalculation or change of plan, a huge chandelier has been placed in front of the main figure in the painting. A group of Kansas City citizens are protesting "against the desecration of a good painting with a magnified ten cent store gimbark."

Public to See Laurelton Hall

The Louis Comfort Tiffany Foundation, at Laurelton Hall, Oyster Bay, will be open to the public one day each week, from Aug. 1 to Sept. 15. Invitation cards may be obtained by applying to John E. Terwilliger, superintendent of the foundation. Established in 1920, the foundation aids young artists by inviting them to live on the estate overlooking Cold Springs Harbor. Work by older members of the group will be on exhibition.

Order of St. Olaf for Singer

The King of Norway has honored William H. Singer, Jr., eminent American painter of Norwegian landscape, with the highest decoration of his court—Commander With Star in the Order of St. Olaf. It is a large cross, about 2½ inches high, which hangs on a red and white ribbon around the neck, and a large cut silver star.

Mr. Singer spent the afternoon and evening with the King, sitting at his right at dinner.

Cairo Discovers Masterpiece of Old Egypt



Head of Thay, Master of Horse to an Unknown Pharaoh of the Eighteenth Dynasty. Carved in Ebony 34 Centuries Ago.

A superb Egyptian carving, discovered as long ago as 1899 but only recently removed from its covering of glued rags, has been placed on view in the Cairo Museum of Antiquities. Dating from the 18th dynasty, a work of some 3,400 years ago, it has been pronounced one of the finest carvings ever found in Egypt. Discovered at Sakkara, near Memphis, in Lower Egypt, it was brought to the museum wrapped in glued linen rags. Authorities removed the wrappings and cleaned the figure. For the first time its great beauty was revealed.

Carved from Sudanese ebony and standing

about two feet high, the statuette depicts Thay, Master of the Horse to a Pharaoh of the 18th Dynasty (about 1580-1350 B. C.)—one of the greatest periods of Egyptian history, which included the reigns of Queen Hatshepsut, the kind and humane heretic Akhnaton, Tutankhamen and Thothmes III. The ceremonial wig and necklaces are exquisitely carved. The expression of the face and the poise of the body convey a subtle suggestion of life and movement. White hieroglyphics on the dark wooden pedestal recount the career of Thay and his faithful service to his Pharaoh.

creative workers in the arts." The colony occupies a 600-acre tract in Southern New Hampshire. To each fellow is allotted a studio in the woods, where he is assured undisturbed quiet, free from all worldly worry. Many distinguished poets, novelists, musicians, painters and sculptors have worked in this artistic Utopia.

Edy-Legrand's Paris Exhibition

Edy-Legrand, prominent French painter, held an extensive exhibition in Paris at the Galerie Jean Charpentier this summer, showing scenes from Morocco, Spain and France. In the catalogue foreword written by Jerome and Jean Tharaud, the artist is quoted as wishing to record his own reactions to nature rather than reproduce its realistic aspect. Thus Edy Legrand's canvases are personal travel notes on the scenes he depicts, expressed in terms of the lights and shadows.

Mars or Kwangin?

Should a war memorial glorify war, or point out its horrors as a plea for peace? Port Chester, N. Y., is in a quandary. After more than twenty years of agitation for a Spanish-American War memorial, veterans succeeded in persuading the village to appropriate \$2,000 for granite, stipulating that an eleven foot figure of a soldier of the period should be placed on a twenty-foot pedestal.

"With these specifications in black and white," says the New York *Herald Tribune*, "and the placid woman in flowing robes used to typify the memory of the World War dead as a model, the Spanish-American veterans thought everything was fixed as soon as money was available for a sculptor. The WPA furnished the money. It offered Karl Pavany-Illava, a Greenwich sculptor, \$94 a month and three assistants who were to double as models, to do the job."

Port Chester now is alive with discussion over the merit of Pavany-Illava's work. An exhausted soldier in tattered uniform stands at rest, his legs spread wide. "One of his gigantic hands," the *Herald-Tribune* says, "is pressed to his abdomen and his expression indicates acute anxiety. His shoulders are preternaturally broad and his head extraordinarily small. He carries a rifle in his right hand, but obviously isn't paying much attention to it. It is apparent that he has found war a good deal of a burden." The clay model from which the granite is to be cut is on exhibition in the old car barn which the sculptor used as a studio.

"It's too ugly," was Mayor Bannister's verdict. "It makes war appear too distasteful. It will have a bad effect on our children. Nothing like it has been done in the way of a Spanish-American War Memorial. . . . I am no authority on the subject of art, but there is something about it I don't like. It is over he-manish."

"I like it," said Police Judge Walter Seely, former Boy Scout Commissioner. "It may not be the handsome, pretty-boy type, but personally I like it and most veterans do. It is not a collar-ad type. It would not inspire boys to grab rifles and rush off to war. It shows the brutalizing effect of war—war as it really is."

Clarence Dean, president of the Greenwich Society of Artists, suggested minor alterations in the figure, but he, too, praised the work. Pavany-Illava's assistant, Kurt Biener, in charge of the statue at present, said: "At first glance almost every visitor would start up as if with horror, but every one went away saying that the statue should be put up to show what war really is. They don't want just one more statue, they said, just another figure to glorify war. They all said they thought it was a real piece of art, and they were people of all classes."

Mayor Bannister declared that the acceptance of the statue would be decided "by the desire of the citizens."

Bewildered Modern

I'll own I'm a dud on Impressionists
And utterly vague on Secessionists—
To know right away

What the Surrealists say,
Would class me at once with obsessionists.

Though Cubists and Modernists stand apart,
I call them Abstractionists from the start.
I'm really not sated
But certainly dated.

Oh! where is this thing they call "Art"?—
—J. S. WALSH.

For Art Promotion

The International Society of Arts and Decoration, an organization to promote knowledge and appreciation, has just been launched in New York City. It has started on its way, writes Charles Messer Stow of the *New York Sun*, "toward becoming the most powerful medium for the spread of the fine and applied arts that this country has yet seen."

Organized under the laws of the State of New York as a "non-profit membership organization," the International Society of Arts and Decoration supplants no other organization, plans no addition to the list of museums, and does not aspire to material strength. Its aims, briefly stated, are:

"To co-operate with those individuals and organizations who are endeavoring to diffuse knowledge, stimulate interest and reward achievement in the fine arts and art in industry—both national and international.

"To develop a broader public appreciation and a larger market for those of its membership throughout the world who are actively engaged in the creation, distribution and maintenance of the fine arts and art in industry.

"To reward individuals and organizations annually for creative achievement by public awards of medals, cash prizes, special funds, scholarships and endowments as may be created from year to year by the society itself or through the administration of special contributions and donations to the society by individuals, estates, communities or other sources."

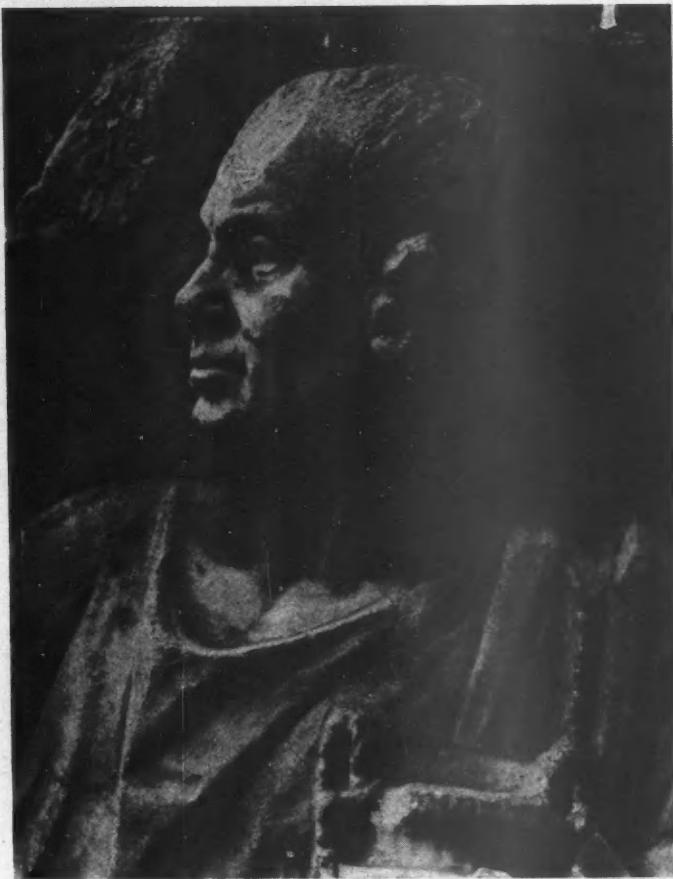
The idea of the society originated with Barrett Andrews and a small group of art lovers. Mr. Andrews is a former newspaper man and at present one of the owners of the magazine *Arts and Decoration*. Mr. Andrews is planning slowly and surely, but already the society has been endorsed by the governors of 23 states and has members from such distant points as England, Mexico and Italy. A twofold method has been tentatively decided upon to achieve the objects of the organization. One part has to do with the progress of the arts. Part of this program will be the awarding of medals in the following divisions: architecture, visual arts, interior and exterior decorations, theatre design, music and literature, and art in industry.

The second part of the program has to do with membership, which will be recruited from the world at large. There are three classes of membership, a life membership at \$100, an annual contributing membership at \$25 and an annual sustaining membership at \$5, with a \$5 initiation fee. A subscription to *Arts and Decoration* will be given to each member. Other activities will be a department to recommend experts for the authentication and evaluation of works of art; a department which will make available booklets, catalogues and other material relating to art; a research department whose services will be available to members; and a department to arrange for tickets to exhibitions, lectures and other affairs in New York. Headquarters are at present in the Ambassador Hotel.

"One of the most important services which the society will render," writes Mr. Stow, "is the help it will be able to give those artists who are members in getting a showing for their work or a customer for their designs. Likewise it will help those manufacturers who are members to improve the appearance of their product through advice and through furnishing the names of competent designers.

"Mr. Andrews and I saw eye to eye on the necessity for encouragement of the groping toward better design in everyday articles that

Boston Has Only Known Horace Portrait



Detail of a Graeco-Roman Marble Relief. Identified by Dr. Heinrich Fuhrmann as a Portrait of Horace.

Among Roman poets Horace is second in fame only to Virgil. In his own writings he has left a more complete picture of his life and personality than any other man of letters of ancient times, but until recently no sculptural representation of him had been identified among the hundreds of Roman statues and heads that have survived the centuries. However, in a recent issue of the *American Journal of Archaeology*, a German scholar, Dr. Heinrich Fuhrmann, makes the interesting suggestion that the Boston Museum has long possessed a portrait of the poet as a detail of a small Roman marble relief.

This relief, recently cleaned, has now been placed on exhibition in the Classical corridor of the museum. Only the lower right-hand corner has survived. It shows the head and body down to the waist of a man clothed in tunic and mantle, half reclining, Roman fashion, out-of-doors on a couch. According to descriptions given by himself and others, Horace was of short stature, stout, flat-chested, prematurely aged, with grey hair, and eyelids often swollen. The head on the relief, though it is only three inches high, is a strongly individualized portrait agreeing well with the description. It represents an elderly man, far from handsome, with a plebeian but intelligent and good-natured countenance. The forehead is bald, the face

is apparent. The society cannot help but have a tremendous influence on the appearance of the home in a few years. And if I mistake not, that is an object toward the accomplishment of which every possible effort ought to be made, for it is a patriotic duty."

deeply lined, and the eyelids are swollen. The whole scene depicted on the relief is characteristic of Horace's life. In his poems he extols the virtue of rusticity, and it is known that he preferred the peace of his Sabine farm to life in Rome. An Epicurean at heart, he admitted that he loved the creature comforts and liked nothing better than to bask in the sun. At the edge of the relief is the trunk of a tree with a vine twined about it. The man's left elbow rests on the couch, the hand holding a large wine cup.

Which reminds one of some of Horace's own verses:

Bring Sabine wine of four years old,

And leave the gods our cares.

* * *

Let those who drink not, but austere, dine,

Dry up in law; the muses smell of wine.

* * *

O Varus mine,

Plant thou the vine

Within the kindly soil of Tiber,

Nor temporal woes,

Nor spiritual, knows

The man who's a discreet imbibier.

A garland, perhaps of ivy, hangs over the wrist. Part of a similar garland, preserved near the broken edge at the left, may have been held by a second figure, towards whom the man extends his right arm.

If Dr. Fuhrmann's identification is correct, the Boston Museum possesses the only known sculptured portrait of Horace, showing him in a moment of relaxation in his garden, perhaps in the company of Lalage or Chloe, or another of the women celebrated in his lyrics.

Titian, Poussin, Caravaggio, Cranach, Wyant, Acquired by Detroit



"Selene and Endymion," by Poussin. Once in collection of Cardinal Mazarin, now owned by Detroit Institute of Arts.

Significant acquisitions to the Detroit Institute of Arts mark the past year as one of the most active in its history. Beginning with the purchase of a newly-discovered Raphael, the permanent collection of paintings has been enriched with canvases by Poussin, Caravaggio, Magnasco, Alexander Wyant and Oscar Kokoschka, panels by Jan

Brueghel, and Lucas Cranach the Elder; three fresco panels by John Carroll. In addition to all this, there has been opened a half-million-dollar branch museum, the Russell A. Alger House, at Grosse Pointe.

With paintings by Poussin, Magnasco and Caravaggio, the Institute's "baroque gallery" has been enriched more than any other by

the year's accessions. The Poussin, "Selene and Endymion," measuring 48 by 66 1/2 inches, which *THE ART DIGEST* reproduces, above, was formerly in the collection of Cardinal Mazarin. It represents the artist's greatest period, the thirties of the 17th century. It was acquired through the Founders Society. Eloquent of the interest in classic



"Sunset in the Hills," by Alexander H. Wyant. Bought Through the D. M. Ferry, Jr., Fund.

themes, the canvas sets forth the legend of Selene, the moon goddess who could not quench her passion for a mortal shepherd, Endymion, as told in Ovid's "Ars Amandi." The winged genius of the Morning draws back the curtain of the cave where the ill-fated pair have spent the night, revealing Apollo driving the sun chariot across the heavens, preceded by Aurora strewing flowers. Earth sleeps at the mouth of the cave.

Aside from the figural representation, the director of the Institute, Dr. W. R. Valentiner, considers the Poussin "a great vision of nature" with the "mood of landscape undergoing the sudden changes which follow the appearance of the dawn," noteworthy for its "heroic style, the carefully balanced composition, the rhythm of lines and lights, the beauty of cool and temperate colors." Herein Poussin has "united Raphael's graceful, classical drawing with Titian's beauty of color."

Caravaggio's "Man Selling Melons," as yet unpublished, which reveals the roots of 17th century naturalism that won the painter many followers, was also purchased by the Founders Society. This canvas sets forth Caravaggio's remarkable handling of light and shade in his detailed treatment of still life objects. By Magnasco, later baroque painter who has been called the forerunner of Impressionism, the Institute has acquired "Don Quixote," genre in theme as opposed to the landscapes and group interiors which usually represent this artist.

Among four Flemish still-life paintings presented by Mr. and Mrs. Edgar P. Whitcomb is a rare flower piece by Jan Brueghel, called "Velvet" Brueghel because of his penchant for rich fabrics and colors, and son of Pieter Brueghel the Elder, Flemish master of peasant and kermess subjects. Besides the variety of flora which is depicted in meticulous detail, Brueghel has painted a multitude of colorful insects. Another important gift is a Lucas Cranach "Pietà" presented by Lillian H. and Walter F. Haass. Painted about 1515, the panel's rich colors glow with the intensity of enamel or stained glass. As court painter to the Dukes of Saxony, and friend of Martin Luther, Cranach felt and represented in such works as this "Pietà," all three forces of the day—medieval piety, the Lutheran movement and humanism.

Turning to more recent times, Detroit has added, through the Founders Society, three landscapes of the Hudson River school, by Thomas Doughty (1793-1856), William M. Hart (1823-1894) and A. H. Wyant (1836-1892). Indicative of the new national consciousness which followed the wars of 1812 and 1814, these paintings were, the *Bulletin* states, engendered by a movement which reflects local "pride in the beauty and resources" of the land. The artists studied assiduously in the presence of nature, imparting to their pictures a warmth of feeling which laid the foundation of native landscape painting now revived as "the American scene."

"Sunset in the Hills," by Alexander H. Wyant, reproduced herewith, is a thoroughly American picture, painted in 1869. Wyant determined to become an artist and was encouraged by Inness with whom he later shared honors in American landscape painting. The canvas "Sunset in the Hills" was painted before Wyant was stricken with paralysis. Afterward, despite his physical disability and deprived of the use of his right arm, he learned to paint with his left hand to a degree of perfection which gained him an even higher place in the annals of American art.

Annual Held by 'Artists West of the Mississippi'



"Big City News," by Dale Nichols (Nebraska).

The Colorado Springs Fine Arts Center is holding its second annual exhibition of "Paintings by Artists West of the Mississippi," until August 12. The exhibition, enlarged this year, consists of 110 works—two each by 55 invited artists, either in oil or water color. The ultimate aim of the exhibition is to bring together each year a group of paintings representative of the best that is being done west of the Mississippi. It is the opinion of Stanley Lothrop, general director, that "such a show is more expressive of American art than most exhibitions collected in the East."

The exhibitors:

California—Jane Berlandina, Tom Craig, Charles Stafford Duncan, William A. Gaw, Lucien Labaudt, Eugen Maier-Krieg, Barse Miller, Richard Munsell, Warren Newcombe, Otis Oldfield, Paul Sample, Millard Sheets.

Colorado—Charles R. Bunnell, Laurence B. Field, Vance Hall Kirkland, Frank Mechau,

Archie Musick, Albert B. Olson, Boardman Robinson, Eugene Trentham, Tabor Utley. Iowa—Karl Free, Carl G. Nelson, Grant Wood.

Kansas—Albert Bloch, John Steuart Curry, Karl Mattern, Joseph Meert.

Minnesota—Dewey Albinson.

Missouri—Thomas Hart Benton, John De Martelly.

Nebraska—Dale Nichols.

New Mexico—Josef Bakos, Emil Bisttram, Dorothy Brett, Russell Cowles, Andrew Dasburg, McHarg Davenport, Randall Davey, Victor Higgins, Paul Lantz, Ward Lockwood, Willard Nash, Gina Schnauffer, John Sloan, Robert Walker, Cady Wells.

Oregon—David McCosh.

Texas—Otis Dozier, Alexandre Hogue, William Lester, Everett Spruce.

Utah—Dean Fausett.

Washington—Kenneth Callahan.

The Lady Gets Erased

There was a great flurry in Toronto the other day when it was discovered that a portrait of Canada's heroine of the War of 1812, Laura Secord, covered the bearded features of a former Premier of Ontario, Sir George W. Ross. The portrait hung in the provincial legislative building and for years rumor whispered that it was not all it appeared to be.

Frank Worrall, X-ray expert, found the statesman's beard and the government ordered that Sir George be restored and the heroine be

rubbed out. The original portrait was done in 1904 by Mildred Peel, sister of the famous Canadian painter Paul Peel. It is said the government refused to pay for Sir George and that Miss Peel turned him into Laura Secord, who was found more acceptable and hung on the official walls. Taste seems to have veered.

The Virtuosity That Is Hungary

"Hungary endows her sons with virtuosity—the power to strike out a song or a poem in simple, vibrant, telling phrases"—Arthur Millier in the *Los Angeles Times*.

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Auction Prices in London Show Art Market Has Started a Boom



"The Music Lesson," by J. Ochterveldt (c. 1635-1700).



"Portrait of Andrew Buchanan," by Henry Raeburn.

Probably the truest picture of economic conditions in the art field may be had in the auction rooms—together with a clear indication of the ebb and flow of popular demand for particular schools. Dispatches from London show that high prices, indicating a return to the "boom" years of 1928-29, were realized at Christie's on June 26 when the pictures belonging to Sir Cuthbert Quilter and other collectors were dispersed. The sale brought a total of approximately \$194,485. Previous auction prices of almost all the important pictures were exceeded.

Drawings, \$461,413

American dealers joined the lively bidding in the recent sale of old master drawings in the collection of the late Henry Oppenheimer at Christie's in London. While experts had predicted that the sale would realize £50,000, the three day auction brought £91,915 (\$461,413), said to be double the cost of Oppenheimer's original expenditure.

Lord Duveen made a dramatic appearance at the final session on July 14 and outbid all rivals for Fouquet's "Portrait of an Ecclesiastic," which M. Knoedler & Co. had opened at 5,000 guineas. After considerable parrying Lord Duveen paid 10,200 guineas (\$53,754), for the tiny silverpoint head and shoulders study. The sitter probably was the Bishop of Treviso. Knoedler's had secured a Fra Filippo Lippi study of St. Sebastian for \$6,851 and an Antonio Pisanello drawing in color of men hanging on gallows for \$9,015.92 on the opening day. At the same session Colnaghi & Co., Bond Street dealers, paid 4,100 guineas for Leonardo da Vinci's famous rider on a rearing horse and £3,400 for a male torso by Michelangelo. A crucifixion by Fra Filippo Lippi was purchased for 850 guineas for a British museum by the National Art Collections Fund.

At the second session Knoedler was under-

A big increase was noted in the value of Velasquez' the Quilter example, his "Portrait of Mariana of Austria, Second Wife of Philip IV of Spain," which sold in 1895 for \$12,000, brought \$29,400. "The Music Lesson," a work by the Dutch master, J. Ochterveldt (c. 1635-1700), attained the high price of \$13,125. This picture brought only \$2,400 in 1897 and \$4,500 in 1909. Other Quilter paintings showed marked appreciation in value. Four works by Constable fetched \$22,835, the highest priced one, "The Edge of the Wood," which brought \$500 in 1883,

selling for \$7,350. A Crome brought \$6,825.

A pair of unrecorded Raeburns, owned by the late Col. G. J. Ferguson-Buchanan, realized sums far beyond expectation. The "Portrait of Andrew Buchanan of Ardenconnel," one of the finest male portraits by Raeburn to come up at auction in many years, brought \$13,650. Its companion work, "Portrait of Mrs. Jean Buchanan of Colgrain," sold for \$9,975, reversing the rule that when portraits of man and wife appear together at auction the female of the species is more highly priced than the male.

bidder for a tiny silverpoint drawing by Dirk Bouts considered one of the finest and best preserved drawings of the 15th century Flemish school. The drawing went for \$6,084 to Colnaghi's. This firm also acquired a da Pontormo silverpoint, "Portrait of Lady," for \$2,710 and a pen sepia landscape by Rembrandt for \$3,514. Fritz Laught paid \$8,534 for a study of a man's head by Andrea del Sarto. Knoedler's bought a Titian "Landscape With Satyr" for \$3,263, the only large American purchase of the session.

Further items in the Oppenheimer sale included: Wolf Huber's "Portrait of a Man," \$16,337; Albrecht Dürer's "Virgin in the Butterly," \$12,121; Hans Holbein the Younger's design for a circular medallion, \$7,641; Vischer the Younger's pen bistro sheet of mythological scenes \$6,851; Rubens' "Faun," \$5,533.50; the Master of Haussbach's design for a panel in stained glass, \$4,743; a Rubens landscape, \$4,479.50 and Goya's "Angler Under a Rock," \$2,635.

Born in Washington, D. C., Oppenheimer went to London and became a partner in the banking house of Speyer Brothers. He was known as the "father" of the London subway, which he helped to finance. During the World War, the *New York Times* states, he obtained a subway station as a bomb-proof deposit for the city's most precious art objects.

Graves Dies at 77

Abbott F. Graves, noted painter of flowers and still life, died at his summer home in Kennebunkport, Me., July 16, aged 77. Decorative work and colonial gardens and doorways were favorite themes of Graves and won for him critical acclaim.

When financial difficulties brought an end to his studies at the Massachusetts Institute of Technology, Mr. Graves took a job with a florist and during his spare moments painted the flowers which surrounded him. After establishing a studio in Boston, he was self-supporting after two months. In 1884 he went to Paris to study with Jeannin, then one of the most prominent of flower painters. On his return to Boston he was invited to teach flower painting and still life at the Cowles Art School.

Mr. Graves revisited Paris in 1889 to establish his reputation as a decorator. He studied under Cormon, Laurens and Gervais, and during his stay decorated several Paris hotels. He won the medal of the Exposition des Beaux Arts in 1905; first prize in the thumb box sketch exhibition of the Salmagundi Club and the Kay prize of the Palm Beach Art Center in 1934. He was an associate of the National Academy, an honorary member of the American Art Association in Paris, and belonged to the Salmagundi Club.

1,500 Art Essays

"Economic Discussion," a tempera panel by John Stockton de Martelly, was the subject of the prize-winning essay on "The Picture I Like Best" at the Municipal Art Committee's First National Exhibition held at Rockefeller Center, New York. Mrs. Dorothy Walworth Carman won the \$100 first prize for her discussion of the picture by the Kansas City, Mo., artist, reproduced in the June 1st issue of THE ART DIGEST. A second prize of \$50 was awarded to Clara E. Peck for her essay selecting "Popcorn Man" by Carl Gaetner. Third and fourth prizes of \$25 each were awarded A. M. Matzke for an essay on "Grain Elevator" by Dale Nichols and Jean Klein, who chose "Cape Cod" by Richard Miller.

Mayor LaGuardia conferred the awards in a brief ceremony broadcast by the National Broadcasting Co., praising the contest as a stimulant to wider art appreciation among the people of New York, and commanding the work of Mrs. Henry Breckinridge, chairman of the committee. More than 1,500 essays were submitted to the judges—Mrs. Breckinridge, Dr. John Finley and Dr. Henry Goddard Leach. According to the subjects of the papers the most popular picture in the exhibition was Luigi Lucioni's "The Concert—1935." Tied for second place were John Carroll's "Sleeping" and Violet Oakley's "Christ at Geneva—the Council of the League of Nations." A sculpture by Leno Lazzari, "Speed Age," was fourth with successive places going to Adam Emory Albright's "Boys on a Raft," Daniel Garber's "Green Mansions" and Aldro Hibbard's "Mantle of Snow."

Seven hundred works were exhibited, being chosen by committees from each state appointed by the respective governors.

Mrs. Carman's prize-winning essay reads as follows:

"I choose John de Martelly's 'Economic Discussion' because it is skillful, definite, alive, and timely. By skillful, I mean the figures are excellently drawn, the colors wisely used, and the technique properly subordinated, so that I forget the artist and think only of his subject.

"Mr. Martelly has something definite to say, and he makes me understand it. I am tired of vague obscure pictures that communicate nothing except to an initiated few. I am grateful for a picture that is intelligible, and still not ordinary.

"Moreover, the picture has that rare essential quality—life. The two crones, haggling over their coffee and doughnuts about who is going to pay, are completely real. These women and their kind have always sat in the shabby corners of American restaurants. Now, here they are, transfixed and interpreted. Not shallowly interpreted. There would be always something new to discover.

"The picture is timely, since almost all our discussions these days are economic discussions. And yet, its timeliness is not transient. No matter what the future brings, no matter what changes we undergo, the question will always be—who will pay?"

Philadelphia Buys Cézanne, \$36,000

The Fairmont Park Commission, Philadelphia, announces the purchase of Cézanne's "Mont Sainte Victoire" for \$36,000. The picture, painted in 1904 and one of the artist's favorite subjects, will be added to the George W. Elkins Collection at the Pennsylvania Museum. It is the first Cézanne to hang permanently in any of the city's collections.

Titian at 63

The impressive portrait of a middle-aged gentleman, reproduced on the cover of this issue of THE ART DIGEST, was painted by Titian after he had achieved his ambition "to become the prince of painters of Venice"—"the amico carissimo" of the mighty rulers of church and state. According to Dr. William Suida, professor of the University of Graz, and Dr. Gustav Glück, director of the Vienna Museum, it was painted soon after 1540, when Titian was 63, (which was 36 years before the master was carried off by the plague at the age of 99). The painting has now passed into an American private collection, that of John Warnock of Westfield, New Jersey.

Titian was not born in Venice, but in the Alpine district of northern Italy, where he grew up and which stamped upon him certain characteristics that remained throughout his long life. A Hercules in build, with bright, open, eagle eyes—alpine eyes—he came from his mountains to the glitter of Europe's "play city" with a burning ambition that he retained to the end. In 1516, at the age of 39, Titian reached his goal; he became the acknowledged painter of Venice, taking over the legacy of his teacher Bellini.

Without conscious idealization and flattery in his portraiture, Titian, nevertheless, won

a large and wealthy following. In cold realism and with positive truth he depicted the peculiarities of his sitter's physiognomy. The Warnock painting shows a middle-aged man, in noble attire, posed before a piece of Renaissance architecture. Only a Titian could depict the oncoming autumn of life of this man in so discreet and distinguished a way. Another's brush might have revealed more signs of approaching senility, but at the same time have lost the sense of the power of maturity. All that Titian's century loved most—nobility, succulent splendor, the leisure life, are represented in this work.

Austria Starts Art Putsch

Austria has established a people's art and recreation organization similar to those in Fascist Italy and Nazi Germany. Called *Neues Leben* (New Life), its purpose says the New York *World Telegram*, will be to give people something besides politics to think about. Every member of the Fatherland Front, sponsor of the movement, is eligible to join.

Secretary of State Guido Zernatto, in announcing its formation, said: "The task of this organization will include the cultivation of art among all groups, also poetry, building crafts, music, the theatre, film, radio, speeches; the management of tours; the cultivation of folk customs and physical exercise."

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A cordial invitation is extended to those interested to inspect this work at the offices of The Macmillan Company, New York City

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Each subscriber will be supplied with one large and one small Drypoint of Spanish subjects, especially executed for this work by Mr. Bone. Only 133 of each of these have been printed, and the plates destroyed.

The volumes contain: 120 full- or double-page plates; 34 half-page plates and headpieces, and 27 tail-pieces, all reproduced in collotype. Many of the drawings are in color. The descriptive letter press by Gertrude Bone occupies 260 pages.

The work will be on view from 11 a.m. to 1 p.m., and from 2 p.m. to 4:30 p.m., daily; Saturdays, 11 a.m. to 1 p.m.

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*The Great Sun Buddha,
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Carved Wood.
Japanese. 10th Century.*

*Courtesy of the
Rhode Island School of
Design.*

A carved wooden image of the Buddha, a masterpiece by some unknown Japanese sculptor of the Fujiwara period, has found an honored if alien home in the museum of the Rhode Island School of Design, at Providence. A great figure which measures more than nine feet in height and seven feet in width, it is imposing by its mere size, yet physical bulk alone is not accountable for the impression it makes upon the spectator. A sensitive Oriental scholar once said: "The Japanese Buddha at its best is one of the most spiritual creations of religious art."

"It is a strange twist of destiny that brings this great statue carved from one of the giant cryptomerias that clothed the mountain slopes of old Japan more than a thousand years ago to the museum of the Rhode Island School of Design," writes Miriam A. Banks, curator of the museum. "It was made during the Tenryaku era (947-957 A. D.) to serve as the chief image of Roku-onji Temple, a sub-temple of Koya-san, that mountain sanctuary of the Shingon sect founded by Kobo Daishi in the ninth century."

"The temple which housed it was not situated on the holy mountain itself, but was a sub-temple of the sect across the Inland Sea, in the Hyogo Prefecture. For hundreds

of years it reposed in its quiet sanctuary, and then, three centuries or more ago, the temple in which it stood was destroyed by fire. Fortunately, the sacred image itself was saved. It has been preserved ever since as the property of the little village of Awago, stored, in dismembered chaos, in the attic of a farmhouse. In 1933 it began its travels, not as a sacred image but as a work of art, eventually arriving in Providence."

Buddhism came to Japan in the sixth century. Although as early as 522 a Chinese monk, Shiba Tachito, had built a Buddhist temple at Yamato, it was Korean missionaries who really brought the faith to Japan and successfully established the new religion there, to be popularized by that remarkable prince imperial, Shotoku Taishi, in the closing years of the sixth century.

"The word for Buddha in Chinese," writes Miss Banks in the museum's *Bulletin*, "is 'Fo,' a word comprised of the characters for 'man' and 'not.' The 'not man' or non-human aspect of the Buddha is never forgotten by Buddhist imagers, and the sculptor's chief objective in carving a figure of Buddha is the manifestation of the transcendental. Occidental representations of deity, from the Greeks onward, are incarnated in idealizations of the human form. But when the Oriental makes an image of a divine being, he purposely stresses its non-human quality, merely using the human form as a frame for super-human investiture. He is not interested in corporal beauty, but rather in expressing by means of corporal reality the transcendent spirit."

"In sculpture as in architecture, the Japanese have turned to materials other than stone. The reason for this is not far to seek. Japan has little native stone suitable for these purposes. While statues in bronze, clay, and lacquer are numerous, it is sculpture in wood that, since the Fujiwara period, has held first place. In early times, images were carved from solid blocks. This necessarily meant limitation of size; so that in the

America the Center

Mayor F. H. LaGuardia predicts that the United States will be the art center of the world in the near future, because it has talent, appreciation and resources to give it a commanding place. In appreciation of his furtherance of all types of art in New York, the Mayor was given the silver medal of the School Art League, July 21, at the Museum of Folk Arts, Riverdale-on-Hudson. The Museum's collection of American and European objects was assembled by Mr. and Mrs. Elie Nadelman.

Principals at the presentation were: Mrs. Laurent Oppenheim, vice president of the School Art League; Dr. Alberto C. Bonaschi, Bronx member of the Board of Education; Mrs. Henry Breckinridge, chairman of the Municipal Art Committee; Florence N. Levy, volunteer secretary of the School Art League, and Charles Butler, fellow of the American Institute of Architects and member of the League's Board of Trustees, who presented the medal to the Mayor.

"There is no doubt in my mind," Mr. LaGuardia said, "that this country—and remember it is only 160 years old—will soon be the art center of the world. There is more appreciation of art and more encouragement of the arts here than there is in any other country today. We have made, and are now making, great headway in the field of creative art."

"We are entering now a new era, when machines will be used for the good of every one, and the people will have more leisure time to enjoy the arts. There is a large difference between leisure time and idle time. The spending of idle time is depressing, but the proper use of leisure time is stimulating and encouraging."

"The Museum of Folk Arts and the School Art League are doing the hard work in establishing an appreciation of art among school children. Among the 1,200,000 school children, there must undeniably be some possessed of real artistic talent. We must educate them to the appreciation of art."

"The proposed art center in New York City is no fantastic dream, though it is startling in its magnitude. It is so necessary, that after it is built, every one will ask why it had not been built before. We have the talent, the appreciation and the ability here, and it is just a question of bringing them together. Art is not an exclusive thing—all people enjoy and appreciate it."

Mayor LaGuardia expressed his pleasure in the establishment of the high school of art and predicted its development into an important institution, adding that he had advocated the project long before he made any headway with the "budget makers."

Fujiwara period, 9th to 12th century, a method known as 'kiyose-bori' was employed. This meant that the images were made of many pieces of wood fitted together and were hollow inside. In no other practical way could the great wooden figure of the Buddha now on view in the Museum gallery have been fashioned.

"While the theory of 'art for art's sake' will always have its proponents, every once in a while we find ourselves before a work of art which tells us that art, like happiness, is a by-product, the by-product of a great emotion, of a great thought. It is the grandeur of its spirit that endows this 10th century Japanese Buddha, carved by a sculptor whose very name is forgotten, with an unforgettable reality and places it among the great works of art."

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Dealers' Victory

Importers of paintings and other articles which might be free of duty either as original works or antiques produced prior to 1830, have won an important decision from the Court of Customs Appeals. Articles falling in this classification are not subject to the 25 per cent penalty provision inserted in the tariff by Congress if there is no fraud against the Government, the decision rules. The additional assessment was imposed by Congress as a deterrent to dealers who would bring from abroad fakes or reproductions and claim them genuine and free. An appeal by the Howard Young Galleries, New York, brought the decision.

New York customs collectors imposed the regular 20 per cent duty on a painting imported by the Howard Young Galleries claimed as an antique because of an error in the invoice description. Officials admitted that it was an original work, but refused to report it as dating prior to 1830 and levied the additional 25 per cent as penalty. The latter penalty is imposed when articles less than the specified age are claimed free as antique by dealers importing for sale. The lower court decided the restriction does not apply to original works, but refused to disturb the 25 per cent penalty assessment because the claim of antiquity had been made and not sustained.

On a protest presented to the Court of Customs Appeals by Joseph Schwartz, the Galleries established their rights to exemption from the 20 per cent duty reserved for works of art not originals. (The lower court had pronounced the painting original.) It was the word "additional" in the phrasing of the penalty assessment clause which led Justice Bland to remand the protest. For, if the initial 20 per cent was waived because the import was an original, there was nothing to which the 25 per cent penalty could be "added." By this interpretation the penalty assessment cannot apply to duty-free imports.

Justice Bland pointed out that the penalty levy had been devised by Congress—for manufacturers on the one hand, and for the public on the other—to save them from dealers in spurious antiques, and could not apply where there was no attempt to defraud the Government.

Enters Once Too Often

It is possible for an artist to come before his public too often, and on too generous a scale. Angna Enters, during the past two seasons, has exhibited frequently and amply in galleries from the Atlantic to the Pacific. On the occasion of Miss Enters' latest exhibition in New York, Emily Genauer of the *World-Telegram*, no doubt expressing the thoughts of other critics hard-pressed to find new adjectives to describe the Enters work, made this comment:

"There can be, though apparently Enters does not subscribe to that theory, too much of a good thing. In the latest of her frequent exhibitions, no less than 201 drawings of Egyptian dynastic, Greco-Roman, Pompeian and Coptic art forms; landscapes of ancient and modern Egypt, the Near East, Spain and America; marines and what she labels 'personal remembrances,' and projects for 'The Theatre of Angna Enters,' are assembled.

"Now Enters, mind you, is a first rate artist. . . . Viewing one, two, even 50 of her compositions, becomes a pleasure. Viewing four times that many is definitely a chore which Miss Enters has no right to ask her admirers."

Carroll's Detroit Murals Vie With Rivera's



"Evening." A Fresco by John Carroll.

Another important series of frescoes has been added to the walls of the Detroit Institute of Arts, continuing the great cycle started by Diego Rivera two years ago when Edsel Ford provided the money for the Mexican's murals. Now Mr. and Mrs. Ernest Kanzler have made it possible for John Carroll to paint three lunettes (each 18½ feet by 9½ feet) for the high-vaulted corner room in the American wing in which the lower part of the walls are used for the exhibition of modern American paintings. It is probably the first time that one of the leading American painters has contributed in this medium towards the decoration of a museum building.

The subject matter of the panels was left

entirely with the artist. So Carroll developed his own lyrical dreams in fresco with his favorite wan-faced and innocent-eyed model as the central theme. Like the angels who hover around the churches of Italy, this little American angel flies around the walls of the Detroit Institute. The imaginative and poetic art of John Carroll, his fine sense of rhythm and color, his psychic understanding of the subconscious, find a remarkable expression in these frescoes.

For the side panels he has designed two groups of three maidens floating in a lightly clouded sky. One group, representing "Morning," shows the figures enveloped by a cool

[Continued on page 27]

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Art Gallery Given to Rockford by Burpees



The Harry and Della Burpee Art Gallery, Rockford, Ill.

Rockford, Ill., is one of those medium sized cities whose cultural growth is likely to be stunted by the proximity of a huge metropolis. Within a hundred miles of Chicago, independent civic development is somewhat discouraged, and the tendency is to prevent the arts from being an active element in the lives of the majority of the people. Rockford, however, has eliminated such a danger. Mr. and Mrs. Harry B. Burpee have given the city a fine old stone residence to be used as an art gallery and art center and have, in addition, provided a trust fund for its maintenance and development. Artists and art patrons of the whole Rock River Valley district predict that the new Harry and Della Burpee Gallery will become a significant art center in the Middle West.

Prof. Marquis E. Reitzel, head of the art department of Rockford College, and a well known painter, has been named director. Under his leadership the Art Association is swinging into an active program. Exhibitions by artists of Rockford and vicinity and loan displays of significant work are scheduled for the coming season. The program includes an exhibition by famous American painters, prints from the School of Paris, old masters, an international photography annual and a craft exhibit.

Lectures and demonstrations will be given throughout the year, including talks by Senator T. V. Smith, professor of philosophy at the University of Chicago; Mrs. Helen Appleton Reed, authority on modern German painting, and Doris Lee, former Rockford College student whose painting, "Thanksgiving," won the Frank G. Logan prize at the Chicago Art Institute's American show this year.

Summer classes for children provide instruction in drawing, painting and modeling, while Professor Reitzel personally teaches the adult groups in figure drawing, painting, landscape, color and design. The fall program will include classes in the appreciation of art and photography, and direction in dramatics and creative writing.

Few changes have been made in the old stone house which now constitutes the Burpee Gallery. The informal atmosphere of gracious

living has been preserved. Two large galleries for exhibition and lecture purposes have been made from the former rooms. One gallery will seat 150. On the second floor are the director's office and work room, and the Art Association's growing permanent collection. The basement is being utilized for a children's classroom where members of the association are now at work on murals depicting scenes from "Alice in Wonderland."

With the Burpee Gallery as its nucleus, the Art Association hopes through its activities "to make art a living, breathing thing in the lives of more and more people in Rockford and its vicinity." Prof. Reitzel has won many distinctive awards, among them the Frank G. Logan medal and prize in 1927; the Edward B. Butler purchase prize at the Chicago Art Institute in both 1928 and 1929; the Muncie Star prize at the Hoosier in 1929, and the Century of Progress gold medal in 1934. He has also exhibited at the Pennsylvania Academy of the Fine Arts, the Corcoran Biennial and the Carnegie International.

East Hampton Exhibition

A carefully selected exhibition of oils will open at the Guild Hall, East Hampton, L. I., on Aug. 4. Canvases by Arthur B. Davies, Horatio Walker, Leon Gaspard, R. Sloan Bredin, Emil Carlsen, Frederick J. Waugh and George Elmer Browne have been lent through the courtesy of the Macbeth, Ferargil, Grand Central and Milch galleries of New York. Other exhibitors will be Francis Newton, Bruce Crane, Frank Vincent DuMond, W. Granville-Smith, Howard L. Hildebrandt, Paul King, Jean MacLane, Hobart Nichols, Ivan G. Olinsky, Richard Newton, Jr., Henry Prellwitz, Albert Sterner, Hamilton King, William J. Whittemore, Irving R. Wiles, Walter Farndon, Helen Whittemore, Edith Prellwitz, E. Barnard Lintott, Gordon Grant, Durr Freedley, Gladys Wiles, and Roger Donioho.

Alejandro De Canedo, young Mexican artist of classical leanings, will have a separate gallery devoted entirely to his drawings and water colors.

Elisabeth Luther Cary, "Apostle of Good Taste," Dead at 69

Elisabeth Luther Cary, "apostle of good taste," art editor of the *New York Times* since 1908, died July 13 at the age of 69, after a few days illness caused by heat prostration. One of the most authoritative and widely read art critics in the country, Miss Cary was the first individual delegated by the *Times* to cover art news exclusively. During her editorship she observed the sharp cleavage in ideals between academism and the nascent "modernism," maintaining, according to the *New York Herald Tribune*, "a fine impartiality, neither clinging unreasonably to the conservative in art nor inclining too eagerly to the modern trends."

Miss Cary explained her vital interest in journalism by saying that she "grew up with the smell of printer's ink in her nostrils." Her father, Edward Cary, was editor of the *Brooklyn Union*, later joining the editorial staff of the *New York Times*. For nearly half a century he wrote on topics of the day and as editorial writer advocated constructive social measures. Edward Cary conducted the education of his daughter at home, transmitting to her a knowledge of world affairs as well as fundamental principles of learning. As her interests developed she was attracted to literature and art and for ten years studied art under the guidance of Eleanor C. Bannister and Charles Melville Dewey.

First known to the literary world for her translations from the French, Miss Cary published a rendering of Francisque Sarcey's "Recollections of Middle Life" in 1893 and two years later "Russian Portraits" and "The Land of Tawny Beasts" by F. Melchior Vogel. Her first original book was published in 1898, "Alfred Tennyson, His Homes, His Friends and His Work." The next year "Robert Browning, Poet and Man" appeared, followed by "The Rossettis, Dante Gabriel and Christina," in 1900. A volume on William Morris was issued in 1902 and one on "Ralph Waldo Emerson, Poet and Thinker" in 1904. That year she collaborated with Annie M. Jones on "Books and My Food." In 1903 she edited "Poems of Dante Gabriel Rossetti."

Art gradually became her dominant interest. A volume on "The Art of William Blake" published in 1907 was always her favorite among her own books. The same year "Honoré Daumier" appeared. "Artists Past and Present" followed in 1908. Another of Miss Cary's activities was a monthly art magazine called *The Scrip* which she owned, edited, wrote, designed and published. It was through *The Scrip* that she gained her position as art editor of the *New York Times*. The late Adolph S. Ochs, happened to notice the magazine while conferring with Edward Cary. Impressed by her comprehensive knowledge of art and her literary ability, Ochs asked her to join the *Times* staff. From 1908 she held the post of critic, giving to it her scholarship and sympathetic understanding of art's role in the past and her qualified judgment on its significance to the ever-changing present.

In addition to her reviews of current art exhibitions, Miss Cary wrote on all aspects of art. She was a lecturer as well as a writer, in later years concentrating on the field of prints. "Without losing sight of the validity of tradition," the *New York Times* states, "she was yet able to find beauty and significance in new departures. She was always searching for the beautiful, regardless of whether it lay in the work of an old master or the painting of some unrecognized contemporary."



Elisabeth Luther Cary.

An editorial appreciation in the *Times* characterized Miss Cary's writings as flavored with mature judgment and poise. "She had lived a rich, full life, and from it, glancing back, could draw much that, besides aptly setting off or giving the sharpened point to some immediate interest, stirred in the reader's mind a sense of art being an endless, unbroken current, flowing out of the mists of

the past into an unimagined future. . . . Art, for her, was a fine and always newly-minted adventure. As a critic she lived in the present, eager always to meet contemporary problems and accomplishments in an appropriately contemporary mood: a mood calculated to get from them all that they might have to give. She had 'a sense of refined beauty,' as she once herself said of a great artist, 'which is in itself a kind of art.' And to the last days of her life she lived true to that high art—an 'apostle of good taste.' "

A Problem Solved

"Document glass" is employed to prevent the further deterioration of rare American Revolutionary papers in a special display case at the New York Historical Society. A product of the research laboratories of the Pittsburgh Plate Glass Co., "document glass" was developed in response to requests by museum directors and collectors for a glass which would protect valuable papers from the harmful effects of sunlight or artificial light.

Investigations carried out by the Swedish National Institute in Stockholm have shown that the ultra-violet portion of the spectrum is the most harmful to paper stocks and inks of various kinds. Accordingly, experiments have enabled the glass makers to create a product which filters out the ultra-violet rays but transmits the visible portion of the spectrum.

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WTAM Provides Pioneer Radio Art Gallery



"Carousel," by Clarence H. Carter.

As if in expiation of their sins having to do with jazz music, terrible Harlem whining, and witless "funny" "artists," the radio stations of the country are more and more providing cultural programs dealing with art. And now comes another gesture, the transformation of lounge rooms, where visitors constantly congregate, into real art galleries devoted to the creative workers of the communities the radio stations serve.

At the head of these radio art galleries is WTAM, Cleveland division of the National Broadcasting Company, because it originated the idea and has carried it out so successfully. Something more than a year ago, Hal Metzger, Director of Special Events and Educational Activities of WTAM, got the idea of removing the "black drapes" from the walls of the spacious, well-lighted lounge and transforming it into an up-to-date gallery. He asked the Cleveland Museum to provide works for the first show, which consisted of oils, water colors and prints from its files. Next came a one-man show of the works of Rolf Stoll, one of Cleveland's able painters, which

Sales, \$3,218,283.50

Reporting an increase of more than 14 per cent over the preceding year, the American Art Association-Anderson Galleries announce a total of \$3,218,283.50 realized from 97 public sales of art and literary property during the 1935-36 auction season. The sales comprised 144 sessions, extending from Oct. 3 to June 4. Paintings brought \$370,630; literary property (books, manuscripts and autographic material), \$820,465.50; prints, \$280,517 and furniture, tapestries, rugs, silver, sculpture, jewelry and other art objects \$1,746,671. The print and book department realized \$1,100,982.50, the highest figure since the merger of the two galleries in 1929.

Top price for the season was \$28,000 brought by a copy of the first edition of Shakespeare's plays, printed in London in 1623, which marks the highest price ever paid for this edition at a public sale in America. Next in line was \$17,500 for a copy of the first edition of Milton's "Paradise Lost," printed

was followed by exhibitions of paintings by Carl Gaertner and Clarence Carter. Display after display followed, each announced at frequent intervals in each day's program.

This summer an exhibition of 100 oils, water colors, and sculptures by Cleveland's leading artists is being held, and it measures up with any local summer show in the Middle West. Among the artists are Henry Keller, Frank Wilcox, Grace Kelly, Clarence Carter, Paul B. Travis, Daniel Bosa, William Edmonson, George Adomeite and Ora Colman.

When the editor of THE ART DIGEST recently broadcasted from station WTAM in Cleveland, Mr. Metzger informed him that the gallery is operated on a purely educational basis, that there is no entry fee to artists, and that should a purchaser be found, the station takes no commission. An artist's chances of showing at the gallery depend entirely upon the quality of his work.

"The works of art in the lounge-gallery," declared Mr. Metzger with merited radio pride, "makes WTAM one of the most beautiful stations in this part of the country."

in London in 1667. Vincent Van Gogh's "Printemps: Près d'Arles" was the highest priced painting, selling for \$15,000. Other notable prices were: \$15,200 for an important Isphahan carpet; \$15,100 for a copy of the first issue of the first edition of the "Book of Common Prayer," printed in London in 1549; \$15,000 for a 30 carat emerald-cut diamond set in platinum; \$13,000 for an important Brussels Gothic tapestry, "The Court of King David," after Maître Philippe, woven about the year 1510; \$12,000 for "Nocturne: the Solent," a painting by James A. McNeill Whistler and \$10,000 for a proof of Albrecht Dürer's engraving, "Adam and Eve."

Prints and art property of the late Courtland F. Bishop brought \$276,145, the highest sum realized by any sale during the season. The collection of 18th century French color prints, said to be the finest ever offered at public sale in this country, included the famous "La Promenade Publique: 1792" by Philibert Louis Debucourt, which brought \$5,100.

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Attorneys for the American Art Bureau



We, the undersigned attorneys, have been requested by our client, the American Art Bureau, to notify art patrons, collectors, dealers and manufacturers of artists materials, supplies and equipment, that:

Several suave, well groomed and apparently cultured persons are said to be soliciting financial support for alleged art educational projects which they claim "have been approved by the American Art Bureau." This misrepresentation may enable them to obtain thousands of dollars from unsuspecting persons who invariably accept the opinion of the AMERICAN ART BUREAU in all national art educational movements. The Bureau is determined that these art racketeers be exposed and restrained.

If YOU are approached for any such contributions by solicitors who may use the name of the American Art Bureau, please communicate with either of the undersigned, and advise us of the facts.

As attorneys for the AMERICAN ART BUREAU, we are charged with the duty of protecting it and, indirectly all other bona fide and worthy art educational movements from professional and illegitimate frauds and promotions, perpetrated on the public in the name of "art education". People are surfeited with these appeals, and the AMERICAN ART BUREAU is now fostering a movement to eliminate these practices, likewise the dupli-

tion of effort and needless expenditures of money by the ever increasing "art educational" movements that are arising each year.

The AMERICAN ART BUREAU is a non-profit art educational organization formed 14 years ago. Its stamp of approval placed on any art educational movement is considered to be the same as "STERLING" on silver. Therefore, it does not propose that the public shall be victimized in its name.

The Bureau has prepared an "approved" list of certain art educational projects that are, in the opinion of the Bureau, worthy to receive its recommendation and endorsement.

While this list is revised from time to time it is never distributed to the general public. However, in the event you are solicited by any "art educational" project for financial support, and would care to ascertain whether such project is on the "approved" list of the Bureau, the latter will be glad to advise you upon receipt of your inquiry.

Failure to be listed does not necessarily mean that the project in question is unworthy—rather, it may indicate that it has never been thoroughly analyzed by the Bureau.

The Bureau has discovered that deserving, bona fide and creditable art educational projects rarely ever obstruct, impede or attempt to frustrate the Bureau's analyses.

Respectfully,

B. FAIN TUCKER
LEO D. DOLAN

Attorneys for the American Art Bureau.

When Noble Saw Fanatic Smash His Picture in Wichita, Kansas

Cartoon of Carrie Nation turning her hatchet on John Noble's "Cleopatra at the Bath," in the Carey House, Wichita. At Right, John Noble. Courtesy of the Kansas City Star.



All was quiet in the bar of the old Carey House in Wichita that winter morning of Jan. 22, 1901. A young artist, John Noble, wearing his customary 5-gallon hat, sat at a corner table, contemplating with evident pleasure "Cleopatra at the Bath," which he had just painted and for which he was to be paid in liquid exchange. Then the harmony of the peaceful scene was rudely broken by the entry of Carrie Nation.

Now, Mrs. Nation was not exactly an unexpected menace. Stories of the hymn-singing virago with her dreaded hatchet were rife. She invaded saloons. She snatched cigars from the faces of erstwhile happy smokers, and with a prayer on her lips smashed the mirrors behind the bars, broke bottles and chopped holes in liquor kegs.

Noble, writes Minna K. Powell in the

Kansas City Star, was busy that January morning trying to square accounts with the Carey bar. After dividing his youth between riding and drawing, he had gone to Cincinnati to study art. When he returned to Wichita he was commissioned to paint a picture for the bar, and he chose for his subject "Cleopatra at the Bath." It was a daring theme that helped attract customers to the once famous Hoffman House bar in New York. So he painted his Wichita Cleopatra with dark, dangerous eyes, clothed in her own beauty.

"When John Noble saw Mrs. Nation come into the bar that morning," writes Mrs. Powell, "he was a bit surprised, but remained quietly watching proceedings from his corner. He had just ordered his third drink with a comfortable feeling that not only that drink but a great many more had been bought and

paid for by the lovely oriental on the wall. He often lifted his glass to her with thanks in his heart.

"The eyes of Mrs. Nation followed the rapt gaze of John Noble, or 'Wichita Bill,' as he was called by his cronies. ('Whiskey Bill' it became later on in a bar frequented by Noble and his fellow artists in New York.) Then the woman with the hatchet went into action. She seized a bottle and, instead of hurling it through the mirror above the bar, she aimed it at Cleopatra's beautiful bare legs. She threw another and it hit the torso. But the dents made by the bottles did not satisfy Mrs. Nation. She lifted her hatchet and gashed the figure again and again.

"Forgetting that her quarrel was with liquor rather than art, Mrs. Nation expended most of her ammunition and all her ire that day on Noble's 'Cleopatra at the Bath.' When she had finished, it would have been difficult for even an expert to say whether it was Cleopatra or Susannah or whether it had been painted by Rubens or Noble.

"When the work of destruction was finished, the artist, it is said, still was seated at his table in the corner gazing between narrowed eyelids at the wreck of his masterpiece and wondering if, in the future he would be able to collect the remainder of his bill."

Noble later heard that his Cleopatra had been repaired and sold to an amusement company and was "packing them in" from New York to San Francisco. Wichita is trying to find out its ultimate fate, for the city is preparing for a diamond jubilee and would like to exhibit the canvas during the celebration, which starts Oct. 7. Any clues should be communicated to E. A. Watkins, president of the Kansas Diamond Jubilee Committee.

Mrs. Noble is now making preparations for a memorial exhibition of her husband's work, to be shown first in New York next winter and then to travel from museum to museum. It will visit the Nelson Gallery of Art, Kansas City, late in 1937. Paul Gardner, the director, writes Mrs. Powell, is planning to make it an event of importance.

Southern Vermont Artists

Southern Vermont Artists are invited to participate in the Tenth Annual Exhibition, Aug. 29 to Sept. 9, at Manchester. Sculpture, wood carving, oils, water colors, drawings, etchings and lithographs may be submitted to a jury by artists living within a 50 mile radius of Manchester. A special group will be devoted to the work of children under 16. No fee will be charged for exhibiting. Work is to be delivered on Aug. 20 and 21 at the Gymnasium, Burr and Burton Seminary.

Officers of the Southern Vermont Artists, Inc., are I. H. Sherman, Henry E. Schnakenberg and Harriette G. Miller. The 1936 exhibition committee is comprised of Miss Miller, Herbert Meyer, Mary S. Powers, Walter R. Hard and Mr. Schnakenberg.

Mayer Gallery Will Move

After August 10 the Guy E. Mayer Gallery will be located at 41 East 57th St., New York, in more spacious quarters. The gallery anticipates holding some outstanding exhibitions in the coming season, showing fine prints by modern masters as well as rare antique Chinese porcelains and jades. This expansion indicates the success which the galleries have met after a little more than a year at 578 Madison Avenue.

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Albany Shows Historic Art at Celebration of Her Sesqui-Bicentennial



*"The Inness Children at the Old Farm," by George Inness (1825-1894).
Lent by Ehrich-Newhouse Galleries.*



*"Portrait of Woman and Boy," by Cosmo Alexander,
Teacher of Gilbert Stuart. Lent by Ferargil.*

Recalling the passage of 250 years since the granting of the Dongan Charter, the Albany Institute of History and Art has assembled an exhibition of American portraits and landscapes, on view through Sept. 20. Besides showing portraits of citizens who have played an active part in civic life, the display illustrates the development of American painting with special reference to Albany artists and, further, emphasizes the wealth of capital region collections.

"Earliest of the portraits," writes Dorothy Stanton in the catalogue foreword, "is that of the Danish Admiral, Andreas Drauyer, who came to Albany in the service of the Dutch in 1673" and remained after the British took over the province. "By an unknown artist, flatly painted within sharp outlines, it has more dash of personality than any of the solemn figures into which Pieter Vanderlyn,

earliest of named painters in the Hudson Valley, crammed his sitter's personality." Four portraits by Pieter, who was the grandfather of John Vanderlyn, are shown, followed in sequence by works from the hand of Robert Feke.

With Cosmo Alexander another phase of American painting begins. A Scotsman, he painted in Rome, was made a "Master Painter" of the Guild at The Hague in 1760, became a member of the Free Society of Artists in London in 1772 and came to the United States shortly after. Of significance is the fact that Alexander was Gilbert Stuart's instructor and took the young American on a tour of the South and to Scotland. Portraits by teacher and student exerted a formative influence on American painting as may be seen in the present collection. In the Stuart tradition are examples by John

Vanderlyn and Thomas Sully.

Ralph Earl and Jacob Eicholtz are represented in the early group, together with many arresting studies by artists whose names are unknown. "For glory of color and delight in texture," says Miss Stanton, "nothing surpasses Henry Inman's portrait of Mrs. Joel Rathbone in a red velvet gown." Inman was a pupil of John Wesley Jarvis whose hand-sketched portrait of Daniel D. Tompkins is shown.

Landscapes shown at the Institute revolve about Homer Dodge Martin, born in Albany a century ago. "Manor House at Criqueboef" is one of his finest canvases. Representative of the Hudson River School are works by Durand, Doughty, Cole and the Harts. By George Inness are three landscapes, one an informal study of his little daughters at the "Old Farm."

Egas Heads Art School

Camilo Egas, Ecuadorian artist and for the past five years a faculty member of the New School for Social Research, New York, has been appointed art director of the school. He will be in charge of exhibitions and of matters relating to the art curriculum. Other appointments place Yasuo Kuniyoshi, William Zorach and Emilio Amero on the art faculty where they will work with Egas, José de Creeft, Fritz Eichenberg, Nat Lowell and Berenice Abbott.

Stephen Bourgeois, formerly director of the Bourgeois Galleries and one of the first to introduce modern European painters to America, is scheduled to give two series of lectures on "The Transformation of Modern Art" during the fall term, beginning Sept. 28. Other art lecturers will be Ralph M. Pearson and Fritz Eichenberg. Mr. Bourgeois will discuss the leading personalities and the underlying ideas in the transformation of modern art. Mr. Pearson will give a series on "Seeing Pictures," emphasizing visual experience—the sensing of the qualities and relationships which exists on the picture's surface and studying them for the purpose of understanding the distinguishing characteristics of the modern movement. Mr. Eichenberg will lecture on the cartoon.

Illustrators Are Artists!

Fellowships for the leading painters of America "for the purpose of creating illustrated books" are announced by the Limited Editions Club, which has arranged for a series of awards, each worth \$2,000. Motivated by the recent display of "Painters and Sculptors as Illustrators," held at the Museum of Modern Art and devoted chiefly to French artists, the organization now seeks to enlist

American painters in the making of illustrations for outstanding American books. A committee will soon announce five fellowships, the artists being permitted to select the books they wish to illustrate. The fellowship editions will be published by the Limited Editions Club.

Later announcement to THE ART DIGEST says that Grant Wood will illustrate Sinclair Lewis' "Main Street" under the first grant of the Club, to appear next year.

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Among the Print Makers, Old and Modern

New York Library Gets Sterner Print Group



"Woman Taken in Adultery," by Albert Sterner.

A noteworthy addition to the New York Public Library's collection of contemporary American prints is the gift of nearly three dozen examples by Albert Sterner. The subjects are varied. Titles such as "Crucifixion," "Meditation," "The Dream," "The Mother Superior," "Death and the Maiden," "Trouble in the Street," "The Sot," "Noon Hour," "Woman Taken in Adultery," "Riot," "Sick Child" and "Erl King" hint of the different themes which have attracted this veteran printmaker.

"What strikes one most, perhaps, in this artist's prints is the technical integrity," writes Frank Weitenkampf, curator of the

library's print collection. "Understanding the medium has ever been Mr. Sterner's long suit. The present gift includes etchings, drypoints, soft ground etchings, combinations of aquatint and drypoint, lithography in crayon and in pen. Each used for the purpose of the moment; each used with the understanding of its characteristic features, its possibilities within its bounds, its adaptability to the particular end in view. It is this fine sense of craftsmanship, expressed in drawing that is both vigorous and subtle, both strong and suave, that is perhaps the outstanding feature in these prints.

"In his portraits, too, this artist fits his process and his technique to the character portrayed. The heads of Stirling Calder, Harold W. Gould and Martin Birnbaum neatly illustrate this.

Etchings by Connecticut Artists

Etchings by Connecticut artists are shown at the country shop of the Little Gallery, Dodgington, on Route 202 midway between Bethel and Newton. The exhibits, assembled by Frederick Keppel & Co., deal largely with Connecticut subjects and include prints by John Taylor Arms, Eugene Higgins, Childe Hassam, Troy Kinney, Robert Lawson, Martin Lewis, Ernest D. Roth, Louis C. Rosenberg, Will Simmons, Andre Smith, Y. E. Soderberg, John H. Twachtman, J. Alden Weir, Dorothy Weir (Mrs. Mahonri Young), George Wright and Mahonri Young.

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A Print Survey

Aline Kistler, editor of the magazine *Prints*, has just concluded her first national survey of American printmakers. In addition to readers of the magazine, questionnaires asking the receivers to name the "ten best" in the country at large and in his own particular region were sent to museum directors, print curators, collectors, critics and artists. The results show that the graphic art public is no longer "interested in the dry husks" of "ism" controversy but bases its selections on vitality of expression, regardless of the assumed categories of the individual artists.

THE NATIONAL "TEN": Rockwell Kent, John Taylor Arms, Kerr Eby, Frank W. Benson, Peggy Bacon, Arthur W. Heintzelman, Adolph Dehn, Thomas Nason, Wanda Gag and John Sloan.

MIDDLEWEST: Levon West, Birger Sandzen, Thomas Benton, John Steuart Curry, Henry G. Keller, John Carroll, Norma Bassett Hall, Bertha E. Jaques, C. A. Seward, Clement Haupers, Alexander S. Masley.

EAST, NEW YORK: Emil Ganso, Stow Wenroth, Reginald Marsh, Louis Lozowick, Ernest D. Roth, Eugene Higgins, Mabel Dwight, Edward Hopper, Yasuo Kuniyoshi, Paul Cadmus, Harry Wickey, Gifford Beal, Charles Locke, R. W. Woiceske.

EAST, NEW ENGLAND: Martin Lewis, Ernest Fiene, Louis C. Rosenberg, Samuel Chamberlain, Charles H. Woodbury, Asa Cheffetz, Armin Landeck, Margaret Patterson, Andre Smith, John Gregory, Robert H. Nisbet.

WEST: Thomas Handforth, J. W. Winkler, Paul Landacre, Armin Hansen, Roi Partridge, Mahonri Young, Cadwallader Washburn, Arthur Millier, Millard Sheets, Conrad Buff.

SOUTHWEST: Howard Cook, George Elbert Burr, Gustave Baumann, Kenneth M. Adams, Gene Kloss, B. J. O. Nordfeldt, Arnold Ronnebeck.

SOUTH: Alfred Hutty, J. J. Lankes, Anne Goldwaite, Ellsworth Woodward, Prentiss Taylor, Doel Reed, F. Townsend Morgan, Elizabeth Verner, Christopher Murphy, Jr., Jessiejo Eckford.

Asked the reason for a questionnaire, Miss Kistler answered: "This survey has been made in an effort to find an answer to the question —'what proportion of concern do our living American printmakers deserve?' and to cause each person to ask himself 'who are our best printmakers?' The word 'best' was chosen because that short, Anglo-Saxon word indicates comparison but leaves the basis for judgment to individual interpretation —'finest' is too often applied only to technical excellence, 'most significant' is given more to potentialities than to accomplishment, 'greatest' assumes that the choice is to be made from among undoubted geniuses —so the simple superlative was used in the hope that, from the very choice, one might see what qualities in contemporary prints are generally considered most vital.

Miss Kistler noticed "an apparent correlation between the extent to which an artist's work has been in the limelight, through exhibition or written comment, and the estimation in which it is held."

"Anyway," she says, "the survey is not a final judgment. Its value lies only in the indication it gives of the current level of taste and in the way it shows an active interest on the part of print people in the work of individual printmakers."

Walpole, Collector



"Half Draped Woman," by Knud Merrild.

When Hugh Walpole, who has been under contract to the M.G.M. studios in Hollywood, returned to London he took with him Knud Merrild's semi-abstraction, "Half Draped Woman." As a collector Mr. Walpole specializes in Renoirs and Cézannes. Two other Merrild paintings have found purchasers recently. Walter C. Arensberg, the West's foremost collector of abstract art and the owner of the famous "Nude Descending the Stairs," bought one. Another was added to the well-known Maitland Collection.

At the time of Merrild's exhibit at the Stendahl Galleries, Los Angeles, Harry Muir Kurtzworth, critic of the Los Angeles *Saturday Night*, wrote: "If music gives us enjoyment apart from realism, and there are millions who no longer tune out symphonic programs but actually pay to hear musicians perform, it is probable that the work of Merrild, similarly composed, will some day be appreciated by the multitudes. Our rugs, wall papers, fabrics and other household patterns have always been created more or less along these lines. The emotional possibilities of a line, a plane, a mass, a color have new significance and the world is full of a new number of things after you have gotten into the idiom of the new 'design for design's sake.'"

V. M. Osgood of the *South Coast News*, Laguna Beach, held a similar view: "Analogous to music in many ways, these creations bring to my mind slow and muted melodies, music which appeals to the intellect rather than the emotions. . . . And it is in such endeavor that man leaves the petty trials, the passions and pin pricks of every-day life and approaches nearest the Godhead."

A Studio Exhibit

Frank Townsend Hutchens has opened his studio in the Old Red Mill at Silvermine, Conn., for an exhibition. The work, on view until after Labor Day, is varied and gives a comprehensive view of Hutchens' versatility. There are portraits of Senators, scenes from New Mexico and Algiers, California and France, as well as many Silvermine subjects.

Hutchens has exhibited at the Royal Academy in London, the Paris Salon and in many European capitals. Visitors may now see his working environment—a picturesque mill more than 150 years old, transformed into a studio and gallery.

The News of Books on Art

Aesthetic Analysis

Since art offers "a satisfaction too great to be missed," and seems, "to those who take it at all seriously, one of the main values of living," D. W. Prall, Professor of Philosophy at Harvard University has undertaken a survey of "Aesthetic Analysis" as complement to his volume on "Aesthetic Judgment," published in 1929. Dr. Prall gives his readers an insight into the field of aesthetics as surveyed through his own philosophical knowledge and acute and cultivated artistic sensibilities. While the work employs the sharpened vocabulary and circuitous sentences of philosophic texts, its logic is clear and its fabric of theory will answer queries on contemporary aesthetic theory (New York, Thomas Y. Crowell Co., "Aesthetic Analysis," 211 pp., \$2.00).

Aesthetics will always remain a matter of individual interpretation and personal value. To Dr. Prall, however, it cannot be limited to the concept of the beautiful, but concerns "the whole panorama presented to us through our senses, the surface of our experienced world." Emotional in character, aesthetic experience "rests upon what immediately appears." In the aesthetic experience one "apprehends the presented surface fully and determinately, and hence richly and excitingly."

By way of definition, Dr. Prall terms art, taken very broadly, "just what is not nature, but is made or done by men . . . consciously and intentionally employing natural faculties to the end they envisage." First defining the field of aesthetics, the author discusses the basis of aesthetic analysis: elements and orders. Further chapters inquire into the natural basic patterns, chiefly musical scales and verse rhythms; "relevance in aesthetic analysis: expressed feeling as a focus of intelligibility;" and "apprehension and critical evaluation."

Aesthetic analysis should come at the end of aesthetic study, not at the beginning, Dr. Prall writes. Meaning and interpretation are beyond the initial impact which should be gloriously free of all but sense perceptions. The development of the arts has proceeded from elementary patterns easily perceived: the nature of sound production has given us our scale; spacial design rests upon the simple shapes, geometrical or natural; and the subtleties of verse rhythm rest upon the elementary temporal patterns of everyday motions. Elaborations and simplifications, combinations and modifications of these foundational forms make up the more complex aesthetic forms which can be grasped only because of the familiarity of their basic constituents.

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"RUBENS" ARTISTS' BRUSHES:—Supreme in quality. Universally used by renowned artists. Sold by all dealers. (See adv. page 32).

Color Control

A palette organized in terms of color intervals, and, not as in common practice, by a sequence of particular pigments, is proposed by Frank Morley Fletcher as the solution to the problem created by the extended range of pigments now furnished by modern chemistry. (London, Faber & Faber, "Color Control"; 80 pp., 6 shillings).

The only alternative to an organization of pigments by color interval in the face of the multiplied colors at hand, the author feels, is a narrow restriction of the palette, likely to result more in color habits than in color control. His system, worked out while director of the Edinburgh College of Art from 1907 to 1923, on the other hand, gives the modern artist freedom to master the modern resources.

Fletcher's color interval organization is based upon the interactivity of colors in accordance with the universal laws of rhythm and in that respect is similar to the organization of tones in music. The palette may be arranged in a variety of keys for the variety of moods the modern artist wishes to express, but once the keynote is chosen the palette, organized diagrammatically from the color scale, will contain only those colors which will interact harmoniously.

This system is proposed after careful study of the palettes of many masters. The author feels that its most immediate practical use may be found in mural painting where considerations of architectural and decorative harmony are paramount.

Trajan "Typography"

Capital letters cut to form the brief, 6-line inscription on the Column of Trajan in Rome, remain today "unparalleled in beauty of form and proportion" in the opinion of Frederic W. Goudy, American type designer, who has written a short descriptive book on these capitals (New York, Oxford University Press, "The Trajan Capitals," 20 pp., 25 plates, \$3.00).

Each letter is drawn and engraved by the author in slightly smaller size than the original, not in measured accuracy, but in the spirit of the original designs, which Mr. Goudy found defied the cold geometry of compass and straight-edge in their elusive freehand refinements. Seven capital letters not included in the inscription have been reconstructed by Mr. Goudy in designs approximating those which he felt the Roman artist would have executed. Simple and dignified are these letters which were apparently brushed freehand on the stone by a master artist.

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A Review of the Field in Art Education

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Professor Ralph Fanning,
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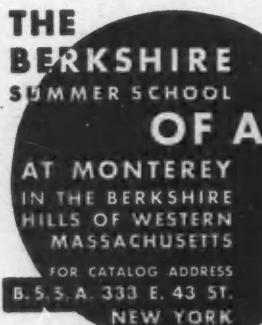
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RAYMOND P. ENSIGN
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ART EDUCATION AT THE N. E. A.

At the recent summer session of the National Education Association held at Portland, Oregon, meetings devoted to Art Education included the following addresses: "Ideals of Japanese Art," and "Gardens of Japan," by Mr. Jiro Harada, Imperial Household Museum, lecturer on Japanese art and culture at the University of Oregon; "Art Education in Rural Districts," by Miss Florence Tilton, instructor at the Portland summer session, University of Oregon; "Integrating Art With Other Subjects in the Secondary Schools," by Miss May Gearhart, director of art of the public schools, Los Angeles, Cal.

FIFTY YEARS IN MINNEAPOLIS

The newspapers and interested organizations in and about Minneapolis have given generous recognition to the fifty years of service which has been rendered by the Minneapolis School of Art. According to the Minneapolis Tribune, "A half century of unremitting effort on the part of the school's sponsor, the Society of Fine Arts, has brought its prestige to a high point—never so high as now. Its graduates have won distinction, its teachings have raised the cultural quotient of unnumbered families, and its training in special lines has equipped many a student for a professional career satisfactory alike culturally and commercially.

"A recently adopted practice of bringing guest instructors from other art centers has contributed greatly to the success of current teaching. The school committee and the director, Edmund M. Kopietz, are fully justified in the feeling that this institution, now about to enter its fifty-first year, is a strong factor in the Minneapolis structure of art and culture that centers in the Art Institute.

"In this connection, acknowledgment is due the generous persons who have endowed or aided by maintaining support of this institutional element in the life of this community and of the Northwest whence come many of its beneficiaries."

NOTES FROM CLEVELAND

The director of art education in the public schools of Cleveland, Mr. Alfred Howell, is to be congratulated upon the increased interest in the art work which is being developed under his administration. The enrollment for this subject and the number of teachers employed to teach the courses, have increased more than in any other subject of the school curriculum. In one boys high school four years ago one student out of every twenty-seven enrolled for studying art. Today there is one out of four, with an instructional staff in the art department of seven persons instead of one. It is probable that within the next year or two, art education will be compulsory for all students in the eleventh grade. Serious consideration is being given to the establishment of a Fine Arts High School which would be located in the neighborhood of the Cleveland Museum of Art, the Cleveland Art School, Western Reserve.

University and Severance Hall, which is the home of the Cleveland Orchestra.

This past year a policy was inaugurated of holding biannual exhibits of the work of the art teachers in the Cleveland system. This exhibit was held in the auditorium of one of the large department stores. It attracted so much attention that it was held over for an additional week.

Nearly half of the art teachers were also represented in the annual May show at the Cleveland Museum of Art. This group represented nearly one-tenth of the total number of exhibitors.

The Cleveland School of Art placed three times as many students this year in teaching positions as last year, and four times as many as in 1933.

MURALS IN EASTON

The graduating class of the Easton (Pa.) Senior High School decided upon a gift to the school that might well be considered by graduating classes elsewhere. This gift consisted of mural decorations in the school, conceived for the inspiration and enjoyment of high school students. It was agreed in the first planning of the murals that they should be intelligible to all observers and require little or nothing by way of explanation. The principal of the school, Mr. Elton E. Stone, an enthusiastic supporter of the project, said, "They must also provide a 'lift'."

It is perhaps too often the case that school buildings are decorated, if at all, for the approval of adults. Many worthwhile art projects, proving too difficult of understanding, only confuse adolescents. For this reason the English department of the Easton school was asked to suggest subjects which would be appropriate for high school boys and girls. Tennyson's "Idylls of the King" was selected as the basic subject. A series of panels depicting significant phases of the theme were placed to the left and right of the main entrance doors in the school lobby. The room is large, flooded with light, with walls of a color making an appropriate setting for the decorations. The murals are high in key and are framed in natural white pine which was sanded and waxed to a velvety smoothness.

The decorations have a beginning and an end. It is a complete series, yet admits of expansion should any class of the future desire to add to the project. They are held together in thought and they are physically held together by fine interrelationships of line and color. Altogether the murals provide a splendid expression of the good will of this year's graduating class and will be of inspiration to the boys and girls who attend the Easton High School.

BALTIMORE CARRIES ON

Baltimore was one of the first of our American cities, and first among the cities of the South to establish and carry on courses in art in its public schools, for it was here that William Minifie had introduced instruc-

A Review of the Field in Art Education

tion in drawing and design into a high school department as early as 1845.

As a result of an ever growing popular demand, by 1872 drawing and design had earned a place as a subject of study in the elementary schools also, and with the founding of the Manual Training School in 1884, Baltimore became the first American city to offer instruction in crafts. The subject called art was given a place in the newly established junior high schools in 1919, and by 1924 the work in drawing, design, and craft in the elementary, junior and senior high schools had become so closely interrelated as to form a unified program.

The elementary school art course of today furnishes an outlet for the creative activities of children and in doing this it introduces them to the art field. The junior high school course relates to painting, sculpture, architecture, industrial art, and commercial art, special attention being given at this stage to the talented pupil, who is carefully watched and encouraged to go on with his art training in the senior high school.

Today all senior high school boys and girls have the opportunity of taking a general course in design which aims to give them an understanding of the place that art occupies in the industries and in the home. For those pupils who wish to pursue art as a major subject in the senior high school two courses are offered. The subjects that may be elected by these pupils according to their needs include art appreciation, costume design and illustration, advertising design, and architecture.

IN THE ELEMENTARY SCHOOLS

Leon L. Winslow, director of art education in the public schools of Baltimore, says: "The school subject called art is an organized body of creative experience with materials, growing out of the life of the child, and since the modern elementary curriculum is made up of experiences that are vital to the child, art in the school affords a logical culmination for these experiences because: 1. To be genuine, art must be experience that is vital and real to the child. 2. If the child is encouraged to express himself freely through art mediums he will use for his inspiration those experiences that are most vital to him. 3. When art is to be included as a component part of the school experience, expression on the part of pupils is stimulated. 4. Art should be taught for broad cultural purposes. 5. Art may be made to function as an important integrating agent in the curriculum. 6. Through the art experiences of an integrated curriculum learning is greatly facilitated. 7. As the culmination of the entire school curriculum, art may be expected to serve to some extent as a measuring device for the greatest effectiveness of teaching.

"However, since all of the creative experience with materials can not be expected to grow out of the school life of the child, obviously inspiration for the expression can

not and should not be confined to the field of the curriculum."

FROM KANSAS CITY

An outgrowth of the art program in the Southwest High School of Kansas City, was the organization of the Art Honor Society in 1933. Its purpose was to promote a higher appreciation of art and the development of skill in practicing art work as well as to study more intensively all the art works in the city. At each formal meeting of the society, instructive reports are given by its members. An annual exhibition is arranged by the society. Its program in the Southwest High School has been so successful that three other high schools in the city have formed societies on the same plan.

The William Rockhill Nelson Gallery cooperates closely with the art department of the public schools during the school year and in addition presents special opportunities during the summer for the school children to continue their active participation in some one of several phases of art study.

Mrs. Hopkins!

Mrs. Ellen Dunlap Hopkins, founder and director of the New York School of Applied Design for Women, has won the Michael Friedsam gold medal, awarded each year to "an individual who has contributed in the greatest degree toward the development of art in industry." She is the first woman to win the award since its establishment in 1924 under the auspices of the Architectural League of New York. Mrs. Hopkins is described in the citation:

"Courageous leader in the education of women, student of the arts and friend of artists; firm believer in the gospel of work as an asset toward culture and in productive employment as an asset toward citizenship; sympathetic teacher of young designers destined to improve by their work and their ideas the standards of art in industry; devout adherent of the belief that the might of fine design will make the right of successful industrial art."

Founding her pioneer industrial art school for women in 1892, Mrs. Hopkins then felt and now feels that the reason women were not "at the top of the pile" was that they had never been sufficiently educated, according to the *New York Times*. "A woman with no training," she said, "is of no use for anything but an ideal cousin." Mrs. Hopkins was particularly pleased, not for herself but because the League has at last given the award to a woman. She maintains that "there is no sex in genius."

Previous Friedsam medalists: Professor Charles Richards, Henry W. Kent, George G. Booth, Albert Blum, V. F. Von Lossberg, Richard F. Bach, Giles Whiting, Frederick Goudy, Frederick Carder, Harry Wearne, Leon V. Solon and Henry Creange.

Southern Californians in Show

The Palos Verdes (Cal.) Community Arts Association is holding an exhibition by the Southern Associates, until Aug. 16 in the Palos Verdes Art Gallery. The Associates is a flexible group of younger painters of Southern California, including Jaine Ahring, Ivan Bartlett, John McNee, Jr., and Jean Swigget.

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Academy in Rome*"Fertility," by Gilbert Banever.*

The American Academy in Rome will expand its program the coming year, offering its facilities to American scholars and students other than Prix de Rome winners and broadening its inter-institutional activities, according to Chester Aldrich, the director. Mr. Aldrich, one of New York's leading architects, assumed the directorship last fall and has set into motion various plans for increasing the academy's usefulness. Interviewed on his return from Italy on July 16, he revealed that the 31-year-old institution would seek in the future more matured men and artists of more "modern" tendencies to participate in the annual nation-wide competitions for Fellowships.

"Our aim is to make the academy an active center for the arts and of archaeology for Americans working abroad," Mr. Aldrich declared. "Although primarily intended for Prix de Rome men, the academy also invites scholars working in Rome to make their headquarters there. The resources for research in the city, made available to the academy through the active co-operation of the Italian Government and the Vatican authorities, and our studios and library of 45,000 volumes on the arts will be used to the utmost."

An example of the invaluable co-operation of the Vatican was cited in the special opportunity given academy students of mural painting to study at close hand the work now in progress on Michelangelo's frescoes on the ceiling of the Sistine Chapel. "Although the public is not allowed while the work is going on, our young painters were invited to places on the scaffolding, getting a closer view of Michelangelo's masterpiece than any painters have had in centuries. While the workers reinforce the fresco—boring minute holes and pouring in cement to secure the plaster more firmly to the wall—the students study at their leisure the inimitable technique. They are even able to see where the master

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had left off applying his medium one day and started the next."

The American Academy in Rome hopes to become the leader in strengthening friendly relations between artists of all countries. "It is inevitable in these times," said Mr. Aldrich, "that our interests and efforts should take on an international character, without sacrificing our proper function of raising the standards of art at home. The refusal of certain American artists, for purely political reasons, to take part in the Biennial Exhibition in Venice this year is to be regretted as confusing the issues of art and politics.

"An important phase of the training our academy Fellows receive is intelligent travelling through the various Mediterranean countries. Students will be given a free hand and our juries now welcome competitors from all 'schools' in the arts. We are not opposed to sane modernism. The academy work is simply based on the belief that nobody can afford to depart from tradition and great example who has not first learned them; that freedom can never be born of ignorance nor high performance of slovenly mind or hand. With the training of the academy behind them, the Fellows are free to develop as they will."

As for the state of art and artists in America, Mr. Aldrich expressed approval of the efforts being made by the Government to give artists work, and is entirely sympathetic with the plan of WPA artist groups for a permanent national art project, "provided the Government does not so control it as to produce an *official* art, as distinguished from a *living* art."

The achievements of Fine Arts Fellows at the Academy in Rome last year were demonstrated in the closing exhibition, opened recently by the King of Italy. Exhibitors included Olindo Grossi, Robert A. Weppner, Jr., George T. Licht, architects; Gilbert Banister, Robert B. Green, painters; Reuben R. Kramer, and Gifford M. Proctor, sculptors; Alden Hopkins and James Mackenzie Lister, landscape architects. Winners of this year's prizes in these subjects will leave for Rome about the middle of September, when the in September, when the director also departs for the opening of the academy, Oct. 1.

Carroll Murals

[Continued from page 15]

silvery morning air reflected in the shimmering draperies and the white of the eyes, while "Afternoon" shows three drowsy girls, bending dreamy eyes toward earth.

The center panel has greater compactness, stronger movement and an unusual and bold motive. A galloping white horse, filling almost the whole space, carries a nude young rider who has swung himself on the animal's back. Although he rests his arm easily on its neck, as on the arm of a rocking chair, and holds no bridle, it is apparent that he controls the horse's furious course. The victorious strength of man has attracted the slight deformed form of a young girl who floats toward him as one captured in a beautiful dream.

In every way Carroll's art appears very different from Diego Rivera's, whose murals in the inner court invite comparison. The style of both,—the one realistic and epic, the other romantic and lyric,—are expressions of two essentially different points of view in life and art.

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Helen Hodge	Topeka	W. Colby	Mary E. Tuthill	Brooklyn
Mrs. Henry J. Allen	Wichita	Dept. of Education, Art Division	William Ward	Brooklyn
Dr. Frederick J. Cohen	Wichita	Louis W. Hill	Edmond Weill	Brooklyn
Glen D. Golton	Wichita	Mrs. George N. Ruhberg	Jean Mackay	Buffalo
Mrs. Truman G. Reed	Wichita	Mrs. F. G. Stutz	Ethel Stern	Buffalo
KENTUCKY				
W. C. Covington	Bowling Green	MISSISSIPPI	Margaret Monroe	Cannillus
Mrs. Jane M. Allen	Glenview	Freeman Clark	Frances B. Pierce	Dunkirk
Morris Belknap	Louisville	W. R. Hollingsworth, Jr.	John Carroll	East Chatham
Nina Benedict	Louisville	Mississippi Art Association	Arnold Art Gallery	Elmira
Mrs. Albert Anson Bigelow	Louisville	Karl Wolfe	Charles Burchfield	Gardenville
Mrs. Marcia S. Hite	Louisville	MISSOURI	J. George Stacey	Geneva
Mrs. Lawrence B. Palmer-Bell	Louisville	Beryl Triplett	J. Louise Lewis	Gloversville
Mrs. Letchworth Smith	Louisville	Mrs. C. G. Allenbach	Mrs. Henry Fisk Carlton	Harmon-on-Hudson
Mrs. Woodford B. Troutman	Louisville	Mrs. Thomas Benton	Mrs. O. C. Olin	Hartsdale
Mrs. Mary Mecoy Hall	Murray	Robert P. Fizzell	E. Vibberts	Hartsdale
Philippe Hughes	Paducah	H. L. McReynolds	Olaf M. Brauner	Ithaca
Mary G. Johnston	Pee-wee Valley	Nelson Gallery of Art	Mrs. J. M. Benninger	Jamestown
MAINE				
Henry Andrews	Brunswick	Mrs. A. G. Byrns	Mrs. Lovell Birge Harrison	Kingston
Art School	Portland	Mary Ellen Stout	Mary Kirkup	Larchmont
Mrs. Gilbert Montague	Seal Harbor	Mrs. Herbert Arnstein	E. Lindsley	Larchmont
MARYLAND				
A. H. Jones	Annapolis	Louise S. Barbee	Mrs. C. P. Broning	Lebanon Springs
Dr. A. R. L. Dohme	Baltimore	City Art Museum	S. A. Woolley	Baldwin, L. I.
Antoinette Ritter	Baltimore	Dr. Phil Hoffmann	G. Rea	Kansas City
Rev. Richard L. Shiple	Baltimore	Jean Kimber	Mrs. Edna M. Day	Kansas City
Elizabeth Jencks Wren	Baltimore	Cornelia F. Maury	Lorraine Schrader	Long Island City
Virginia Keep Clark	Mackall	Anna L. Place	James E. Brockway	Long Island City
Washington County Museum	Hagerstown	Secretary, City Art Museum	Mrs. Isabelle S. Knoblock	Orient, L. I.
John E. Myers, Jr.	Westminster	Gladys Goss	V. K. Clark	Oyster Bay, L. I.
MASSACHUSETTS				
Mrs. A. L. Hobson	Beverly	Mrs. R. H. McMath	Louis Gersh	Ozone Park, L. I.
Winifred I. Smith	Blundford	Thomas G. Blakeman	M. Graham	Roslyn, L. I.
Boston University Library	Boston	Library, Univ. of Montana	Walter Beck	Millbrook
Cranston Heintzelman	Boston	MISSOURI	Mrs. John Henry Hammond	Mt. Kisco
Alice Lawton	Boston	Ernest Veit	Mrs. Charles F. Ayer	New Rochelle
Grace Nichols	Boston	Fine Arts Dept., Univ. of Nebraska	Norman Rockwell	New Rochelle
Mary Sayard	Boston	Gladys M. Lux	Mark M. Robinson	New Rochelle
Gertrude Martin Tonsberg	Boston	Louise Mundy	Charles A. Aiken	New York City
E. P. Truesell	Boston	Barbara Ross	Humbert Albrizio	New York City
Dorothea Whittier	Boston	Mrs. S. P. Covert	M. Azzi Aldrich	New York City
Mrs. Walter Little	Bridgewater	Edith Dennett	Mrs. John W. Alexander	New York City
Herbert Ames	Brookline	Ruth Tompsett	Mrs. Arthur N. Anderson	New York City
Sara G. Barkin	Brookline	NEVADA	Art Workers Club for Women	New York City
Annie H. Jackson	Brookline	Hilda S. Herz	Bradford Ashworth	New York City
Charles H. Pepper	Brookline	NEW HAMPSHIRE	Edwin T. Bechtel	New York City
Mrs. Edmund L. Saunders	Brookline	Katharine N. Birdsall	Mrs. Milton L. Bernstein	Yo-k City
Blair Henrotin	Cambridge	Leroy R. Woodard	Alexander M. Bing	New York City
Mrs. E. Hoagland	Cambridge	NEW JERSEY	S. John Block	New York City
Joseph P. Livermore	Cambridge	Mrs. Adolphe Borie	E. Boerner	New York City
Catharine Pierce	Cambridge	Ernest Veit	Mrs. Charles F. Ayer	New York City
Katharine Sturis	Cambridge	Fine Arts Dept., Univ. of Nebraska	Norman Rockwell	New York City
Harold Brett	Cape Cod	Gladys M. Lux	Mark M. Robinson	New York City
C. Heintzelman	Cape Cod	Louise Mundy	Charles A. Aiken	New York City
Lillian B. Meeser	Cape Cod	Barbara Ross	Humbert Albrizio	New York City
Mrs. Helen L. Curtiss	Charles River Village	Mrs. S. P. Covert	M. Azzi Aldrich	New York City
Elizabeth Saltontall	Chestnut Hill	Ruth Merington	Mrs. John W. Alexander	New York City
Mrs. Bruce Crane	Dalton	Theodore Schatz	Mrs. Arthur N. Anderson	New York City
Mrs. W. A. Harvey	Dover	Mrs. C. Shillard Smith	Art Workers Club for Women	New York City
A. V. Galbraith	Easthampton	Mrs. Charles W. Hust	Bradford Ashworth	New York City
Herbert Barnett	East Gloucester	Dr. Romila Lyons	Edwin T. Bechtel	New York City
Mary Williams	East Norton	Mrs. James H. Morse	Mrs. Milton L. Bernstein	Yo-k City
Bernard Corey	Fisherville	Henri E. H. Richard	Alexander M. Bing	New York City
J. French	Kendal Green	Ralph K. Potter	S. John Block	New York City
Fenwick C. Williams	Marblehead	Kathryn V. Shadiner	E. Boerner	New York City
S. Cunningham	Milton	Robert E. Kerr	Mrs. Adolphe Borie	New York City
William M. Paxton	Newton Centre	Margaret E. Mathias	Anna F. Bohnmer	New York City
M. Taylor	Northampton	A. J. Field	Mrs. S. T. Callaway	New York City
T. G. Blakeman	North Truro	Mary J. Amato	A. Campbell	New York City
Dorothy Eaton	Petersham	Mrs. John Jacob Brown	Mrs. H. A. Clark	New York City
G. LeBoutillier	Pigeon Cove	Ruth Merington	I. P. Clark	New York City
Joseph T. Higgins	Rockport	Theodore Schatz	Carnegie Corporation	New York City
Amy Burbank	Roxbury	Mrs. Lois N. Merrill	Hyman Cohen	New York City
Alice Foster Tilden	Sharon	Sarah G. Silberman	Barbara Comfort	New York City
City Library Association	Springfield	A. J. Field	F. Cone	New York City
Springfield Museum	Springfield	Mary J. Amato	Mrs. Robert T. Crane	New York City
Winifred Bosworth Downes	Waltham	Mrs. John Jacob Brown	Vincent D'Agostino	New York City
Dr. David Paine	Waltham	Ruth Merington	Dr. H. DeBellis	New York City
Sarah Adams	Wellesley	NEW HAMPSHIRE	Mrs. John Foster Dulles	New York City
Charles A. Aiken	Wellesley Hills	Charles V. Theis	Duvene Brothers	New York City
Mrs. J. C. Moench	West Newton	Kenneth M. Adams	Elsa Eimer	New York City
Karl E. Weston	Winchendon	Mrs. Homer Boss	Edgewood Park	New York City
Elizabeth H. Parker	Worcester	Gustave Baumann	Englewood	New York City
Mrs. F. E. Barth	Worcester	Mrs. Herbert Galt	Englewood	New York City
Mrs. A. C. Getchell	Worcester	Raymond Jonson	Glen Rock	New York City
Ruth Hale	Worcester	Olive DeWick	Madison	New York City
Mildred A. Raynes	Worcester	Edna W. Chamberlin	Mantoloking	New York City
MICHIGAN				
J. Paul Slusser	Ann Arbor	NEW JERSEY	Montclair	New York City
Susa Whedon Coan	Ann Arbor	Marion Quin Cooke	Montclair	New York City
Professor Bruce M. Donaldson	Ann Arbor	Somerville Public Library	Montclair	New York City
Library, Univ. of Michigan	Ann Arbor	Jeanette Paley	Montclair	New York City
Henry E. Candler	Detroit	Summit	Montclair	New York City
Max Gerger	Detroit	William Cox	Montclair	Newark
Louise L. Green	Detroit	Newark Free Library	Montclair	Newark
Hunter G. Griffith	Detroit	A. Waldron	Montclair	Newark
Leonard D. Jungwirth	Detroit	Dr. T. C. Petersen	Oak Ridge	New Brunswick
M. Keydal	Detroit	Marion Quin Cooke	Rahway	New Brunswick
Mrs. Pauline S. Lincoln	Detroit	Somerville Public Library	Summit	New Brunswick
Mrs. Fred Lorimer	Detroit	Jeanette Paley	Summit	New Brunswick
Marian V. Loud	Detroit	Olive DeWick	West Orange	New Brunswick
Mrs. C. C. McGlogan	Detroit	Mrs. Ralph E. Weber	West Orange	New Brunswick
Philip D. Savage	Detroit	W. Douglas Prizer	Westwood	New Brunswick
Ivan Swift	Detroit	Mrs. Earl L. Holmberg	Westwood	New Brunswick
Bruce D. Brown	Flint	NEW MEXICO	NEW YORK	New York City
Mrs. O. B. Skelton	Grosse Pointe	Charles V. Theis	Albuquerque	New York City
Elizabeth Barnard	Kalamazoo	Kenneth M. Adams	Ranchos de Taos	New York City
Lydia Siedschlag	Kalamazoo	Mrs. Homer Boss	Santa Cruz	New York City
Mrs. David Mackoran	Port Huron	Gustave Baumann	Santa Fe	New York City
		Mrs. Herbert Galt	Santa Fe	New York City
		Raymond Jonson	Santa Fe	New York City
		Olive Rush	Santa Fe	New York City
		E. L. Blumenschein	Taos	New York City
		Muriel Haskell	Taos	New York City
NEW YORK				
William S. Tarbox		NEW YORK	Albany	New York City
Charles Townsend		Edmond R. Amateis	Albany	New York City
R. T. Kirby		Brewster	Bronxville	New York City
Gladys B. Bates		Bronxville	Bronxville	New York City
Minna Behr		Brooklyn	Brooklyn	New York City
E. M. Blake		Brooklyn	Brooklyn	New York City
Mrs. Eliza C. Boecker		Brooklyn	Brooklyn	New York City
James W. Burbank		Brooklyn	Brooklyn	New York City
Mrs. J. N. Carpenter		Brooklyn	Brooklyn	New York City
Anna M. Conn		Brooklyn	Brooklyn	New York City
Albert P. D'Andrea		Brooklyn	Brooklyn	New York City
Mrs. S. Fleck		Brooklyn	Brooklyn	New York City

Helen Watson Phelps	New York City	Mrs. May Todd Aaron	Pawhuska	Mrs. Maurice Goldstein	Sherman
Harold M. Phillips	New York City	Margaret Holt	Stillwater	Mrs. F. H. Johnson	Sherman
Brenda Putnam	New York City	Mrs. Charles Hannis	Tulsa	Mrs. John E. Kilgore	Wichita Falls
J. W. de Quistgaard	New York City			Ima N. Pendergrasse	Wichita Falls
Elaine Rawlinson	New York City				
Ella Richards	New York City				
Rachel M. Richardson	New York City				
Mrs. James Gamble Rogers	New York City				
Alice Rosenblatt	New York City				
Doris Rosenthal	New York City				
Arthur Leonard Ross	New York City				
Antoinette Schulte	New York City				
E. F. Shaskan	New York City				
Mrs. Norman G. Shidle	New York City				
Anna L. Slater	New York City				
Mrs. John Sloan	New York City				
Mrs. Florence Smithburn	New York City				
Mrs. Edward Turnbull	New York City				
Clara Van Benschoten	New York City				
Walker Galleries	New York City				
Betty Ward	New York City				
A. D. Whitehead	New York City				
Whitney Museum	New York City				
Wildenstein & Co.	New York City				
Clark Wissler	New York City				
Catharine Lorillard Wolfe Art Club	New York City				
Adeline C. Wykes	New York City				
Young & Rubicam	New York City				
William Zorach	New York City				
Mrs. Howard C. Robbins	Palisades				
M. J. Fox	Peekskill				
Dr. C. J. Robertson	Pelham Manor				
Mrs. S. W. Seeley	Pelham Manor				
Kathryn Cawein	Pleasantville				
Mrs. Sherman Ewing	Pleasantville				
E. L. Holmberg	Port Jervis				
Mrs. William V. Griffin	Saranac Lake				
Mrs. Harold W. Slauson	Scarsdale				
Ellen Edmonson	Syracuse				
E. Horle	Syracuse				
E. Mundy	Syracuse				
David Perlmuter	Syracuse				
Syracuse Museum of Fine Arts	Syracuse				
M. Lerner	Troy				
Dr. Paul Norton Smith	Trudeau				
Steven Dohanos	Tuckahoe				
A. Grant Arnold	Woodstock				
Leo J. Meissner	Yonkers				
NORTH CAROLINA					
Mrs. Jimmie Summey	Gastonia				
Hermon MacNeil	Pinebluff				
Progressive Farmer	Raleigh				
B. W. Wells	Raleigh				
Ruth Doris Swett	Southern Pines				
OHIO					
Katherine Calvin	Akron				
Mrs. Helmi Colander	Ashland				
Grace D. Willis	Bowling Green				
Mrs. R. E. Pflouts	Canton				
Paul Ashbrook	Cincinnati				
Mrs. George A. Dieterle	Cincinnati				
Theo. S. Dohrmann	Cincinnati				
E. W. Edwards	Cincinnati				
Frances W. Faig	Cincinnati				
Anita Fenton	Cincinnati				
Mrs. Alfred Friedlander	Cincinnati				
Elizabeth R. Kellogg	Cincinnati				
Elizabeth Layman	Cincinnati				
Harold S. Nash	Cincinnati				
M. J. Noheimer	Cincinnati				
Jessie L. Paul	Cincinnati				
Public Library	Cincinnati				
William Ryan	Cincinnati				
H. Louise Schaefer	Cincinnati				
Mary G. Sheerer	Cincinnati				
Margaret Tinne	Cincinnati				
Virginia Van Voast	Cincinnati				
Harry F. Woods	Cincinnati				
Louise Bowman Miller	Cleveland				
Frank H. Rehor	Cleveland				
Ethel M. Stilson	Cleveland				
Vixebosque Art Galleries	Cleveland				
Grace A. Walsh	Cleveland				
Nell C. White	Cleveland Heights				
Carolyn G. Bradley	Columbus				
L. Kutchin	Columbus				
Lydia M. Reeder	Columbus				
A. W. G. Siebert	Columbus				
J. Elam Artz	Dayton				
Alvin R. Raffel	Dayton				
Martha K. Schauer	Dayton				
Lou K. Weber	Dayton				
Siegfried R. Weng	Dayton				
John Godin	Lancaster				
Mrs. Phil M. Crow	Lima				
Clyde Singer	Malvern				
Edith Keele	Marion				
Elsie Dorey	Newark				
Laura M. Bellville	Norwood				
Oberlin College	Oberlin				
Harold Zimmerman	Orrville				
E. F. Miller	Spencerville				
R. H. Hiller	Springfield				
Mrs. J. P. Curran	Toledo				
Sister Mary Geneva	Toledo				
Amy L. Kimpton	Toledo				
Sister Mary Veronica	Toledo				
Evelyn Weatherby	Toledo				
A. Colette Graham	Willoughby				
Mark Russell	Worthington				
Mrs. Marion M. Healy	Wyoming				
Mrs. Carl Rogert	Wyoming				
Caroline Lamb	Youngstown				
J. Harvey Leedy	Youngstown				
OKLAHOMA					
Frances Hobbs	Kingfisher				
Ina Annett Ewing	Norman				
Edith Mahier	Norman				
Alice Hyde	Oklahoma City				
Nan Sheets	Oklahoma City				
OREGON					
Marie Louise Felden	Portland				
PENNSYLVANIA					
Walter Mattern	Allentown				
Mrs. G. Brinton Roberts	Bala Cynwyd				
Mrs. L. B. Vernon	Beaver				
E. B. Robb	Bellefonte				
Rena Kurth	Bryn Mawr				
Mrs. Isaac La Bouteaux	Crafton				
Louise Pershing	Dubois				
Edwin W. Zoller	Elkins Park				
M. Solis-Cohen	Emaus				
Mrs. Preston A. Barba	Erie				
Elizabeth B. Robb	Harrisburg				
Mrs. George S. Ray	Harrisburg				
Harrisburg Art Association	Harrisburg				
Thomas Keil	Haverford				
Emilen Etting	Indiana				
Dorothy Murdoch	Lancaster				
Henry H. Hanton	Langhorne				
Mrs. Susan Hayward Schneider	Langhorne				
Mrs. Arthur Meltzer	Langhorne				
S. Schneider	Langhorne				
Ellen W. Ahrens	Lansdowne				
Hobson Pittman	Manoa				
Mrs. T. L. Chisholm	Meadville				
Elizabeth S. Laverty	Merion				
Mary R. Shupp	Milton				
Mary W. Chamberlin	Moylan				
Heley Reed Whitney	New Hope				
J. A. Coulter	New Hope				
Robert A. Hogue	Nicktown				
E. Redfield	Norristown				
Clementine Kirsch	Philadelphia				
Henry C. Pitz	Philadelphia				
Mabel Church	Philadelphia				
Edith Emerson	Philadelphia				
Alain Freedon	Philadelphia				
Corinne B. Hardcastle	Philadelphia				
Robert M. Hogue	Philadelphia				
H. Jones	Philadelphia				
Sister Francis Leo	Philadelphia				
Ralph McLellan	Philadelphia				
Mrs. James C. Miller	Philadelphia				
Mary Mullineux	Philadelphia				
Margaret J. Nelson	Philadelphia				
Pennsylvania Academy of Fine Arts	Philadelphia				
Mrs. E. E. Peoples	Philadelphia				
Arthur E. Post	Philadelphia				
Print Club	Philadelphia				
Rosenbach Co.	Philadelphia				
E. F. Sachse	Philadelphia				
Alfred G. B. Steel	Philadelphia				
F. Elizabeth Wherry	Philadelphia				
C. Larence Cook	Pittsburgh				
Irene C. Niebaum	Pittsburgh				
Mrs. Walter S. Nusebaum	Pittsburgh				
Elizabeth Rothwell	Pittsburgh				
Mrs. H. F. Williams	Pittsburgh				
Mrs. Victor Schoepfer	Pocono Lake Preserve				
Alison Farmer Wescott	Pottstown				
Ralph Dornstine	Reading				
Lillian Griffin	Slippery Rock				
Warren Mack	State College				
A. M. Lachey	Swarthmore				
C. Crary	Warren				
Marian Sleeman	Wilkes-Barre				
Mrs. Burr C. Miller	Wilkes-Barre				
Alexander Murray	Williamsport				
Mrs. F. R. Otto	Williamsport				
Mrs. George Whiteles, Jr.	York				
RHODE ISLAND					
Mrs. W. P. Buffum	Providence				
Hannah T. Carpenter	Providence				
Mrs. Murray S. Danforth	Providence				
Mabel Gardiner	Providence				
Esther Harrington	Providence				
Eugene Kingman	Providence				
Ellen D. Sharpe	Providence				
Blanche Hamilton	West Barrington				
SOUTH CAROLINA					
Frank E. Whitman	Charleston				
B. E. Farnow	Clemson College				
K. Heyward	Columbia				
TENNESSEE					
Mrs. W. J. Abston	Memphis				
A. Browne	Nashville				
George S. Dutch	Nashville				
Margaret L. Warden	Nashville				
TEXAS					
Mrs. A. Jackson	Amarillo				
E. B. Hardin	Austin				
B. P. Thompson	Brenham				
Isabel Robinson	Canyon				
Mrs. D. R. Locke	Corpus Christi				
Mrs. Harold Abrams	Dallas				
Harry Lawrence	Dallas				
Mrs. Florence Rodgers	Dallas				
Joseph Sartor Galleries	Dallas				
Edward Tenison	Dallas				
Leslie Wagener	Dallas				
Mrs. M. M. Barnes	Fort Worth				
F. B. Allen	Hearne				
Mrs. John F. Conant	Houston				
Mrs. R. B. Morris	Houston				
Dr. S. C. Red	Houston				
Mattie Wier	Houston				
Southern Blue Print & Supply Co.	Houston				
Port Arthur Art Club	Port Arthur				
Mrs. Paul R. Cook	San Antonio				
G. K. Fellowes	San Antonio				
Mary Aubrey Keating	San Antonio				
UTAH					
R. W. Senger	Garfield				
LeConte Stewart	Kaysville				
J. B. Fanning	Salt Lake City				
Lee Greene Richards	Salt Lake City				
VERMONT					
Mrs. Helen Eldred	Burlington				
Erwin Earle	Derby Line				
Mrs. Harry A. Noyes	Hyde Park				
Mrs. Howard Giles	So. Woodstock				
Horace Brown	Springfield				
Paul S. Gaudens	Windsor				
VIRGINIA					
Mrs. Gari Melchers	Falmouth				
J. E. Rowland	Richmond				
Katharine Pannill	Winchester				
WASHINGTON					
Della O. Bushnell	Aberdeen				
Helen A. Loggie	Bellingham				
Arne R. Jensen	Everett				
Leata Wadkins	Everett				
Charles H. Aiden	Seattle				
Mary Helen Byers	Seattle				
Kate Castleton	Seattle				
Mrs. F. Z. Elvidge	Seattle				
Richard E. Fuller	Seattle				
Mrs. Alex B. Hepler	Seattle				
Mrs. George E. Quinan	Seattle				
Seattle Art Museum	Seattle				
Mrs. Robert Walkinshaw	Seattle				
West Seattle Art Club	Seattle				
Prudentia B. Gowell	Tacoma				
Blanche H. McLane	Yakima				
WEST VIRGINIA					
Arthur S. Dayton	Charleston				
H. Madeleine Keely	Charleston				
Pattie Willis	Charles Town				
Mary S. Clay	Fairmont				
WISCONSIN					
Fond du Lac Association	Fond du Lac				
Sister Cassiana Marie	Green Bay				
Mrs. A. V. Classon	Green Bay				
C. Kohler	Kohler				
C. Rau	LaCrosse				
Helen L. Allen	Madison				
Colt School of Art	Madison				
Ruth Danielson	Madison				
A. E. Palmer	Madison				
University of Wisconsin	Madison				
Mrs. George Wagner	Madison				
Eitel Brothers, Inc.	Milwaukee				
Joseph Huebl	Milwaukee				
Milwaukee Art Institute	Milwaukee				
Mrs. Richard Stessan	Wauwatosa				
WYOMING					
Olive Fell	Cody				
U. S. POSSESSIONS					
Walter B. Crandall	Honolulu, Hawaii				
Mrs. William R. Maris	Philippine Islands				
CANADA					

Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Public Library Art Gallery—Aug.: Circuit exhibition, Southern States Art League.

MONTGOMERY, ALA.

Montgomery Museum of Fine Arts—Aug.: Prints, Ida O'Keeffe. Huntington College—Aug.: Student work.

FLAGSTAFF, ARIZ.

Museum of Northern Arizona—To Aug. 14: Prints, Lou Megargee; sculpture, Emry Kopta. Aug. 15-28: Phoenix Camera Club. Aug. 29-Sept. 11: Water colors, George Pearce Ennis; lithographs, Robert C. Craig.

HOLLYWOOD, CAL.

Stanley Rose Gallery—Aug.: Modern work.

LOS ANGELES, CAL.

Los Angeles Museum—Aug.: Japanese prints; prints, Henry Fukuhara.

OAKLAND, CAL.

Oakland Art Gallery—Aug.: Sketch Club.

SACRAMENTO, CAL.

California State Library—Aug.: Water colors, Yoshida Sekido.

SAN FRANCISCO, CAL.

California Palace of the Legion of Honor—Aug.: Contemporary paintings, (Oscar F. Mayer collection). San Francisco Museum of Art—To Aug. 23: International water color exhibition; abstract art, Paul Elder & Co., To Aug. 8: Colored wood blocks, Dr. Carl Rotky, S. & G. Gump Co. To Aug. 10: Prints of San Francisco subjects.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—Aug. 4-31: Sixth summer exhibition, Santa Barbara artists.

COLORADO SPRINGS, CAL.

Colorado Springs Fine Arts Center—Aug.: Work by artists West of the Mississippi.

DENVER, COL.

Denver Art Museum—To Aug. 27: Independent (non-jury) exhibition.

DODGINGTON, CONN.

Little Gallery—To Aug. 23: Etchings by Connecticut artists (Kepell Galleries.)

HARTFORD, CONN.

Wadsworth Atheneum—Summer: Gedney Bunce Memorial Collection.

MARLBORO, CONN.

Marlboro Tavern Barn—To Oct. 1: Work by Central Connecticut Artists.

MYSTIC, CONN.

Mystic Art Association—Summer: Work by members.

OLD LYME, CONN.

Lyme Art Association—Summer: Work by members.

CHICAGO, ILL.

Art Institute—To Aug. 16: Modern French posters. To Sept. 23: Exhibitions by 18 Chicago artists. To Sept. 23: Etchings, Mervyn. To Oct. 25: Gifts by Chicago Society of Etchers. Arthur Ackermann & Son. Summer: Old English sporting, topographical and caricature prints in color.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts—To Oct. 15: Paintings and sculpture (Singer Collection).

BALTIMORE, MD.

Walters Art Gallery—Summer: Medieval Persian ceramics; Chinese porcelains, Oriental objects.

KENNEBUNK VILLAGE, ME.

Brick Store—Aug.: Water colors, prints, drawings.

OGUNQUIT, ME.

Ogunquit Art Association—Summer: Oils, water colors, prints by members.

ANDOVER, MASS.

Addison Gallery of American Art—To Sept. 6: Work by Merrimack Valley Art Association.

BOSTON, MASS.

Museum of Fine Arts—Aug.: American etchings; prints by Goltzius; 18th century mezzotints. Doll & Richards—Summer: Selected paintings, prints, sculpture. Harley Perkins Gallery—Summer: General exhibition.

CAMBRIDGE, MASS.

Fogg Art Museum—Aug.: "Style and technique."

ROCKPORT, MASS.

Bearskin Neck Gallery—To Sept. 15: Work by Rockport artists. Firestone Studio—To Sept. 15: Paintings, J. Elliot Enneking. Old Tavern—Summer: 16th annual exhibition, Rockport Art Association; painting, sculpture, prints.

SPRINGFIELD, MASS.

Springfield Museum of Fine Arts—To Sept. 23: Work of Chester Harding; early Springfield furniture; 19th century Springfield architecture.

WESTFIELD, MASS.

Jasper Band Art Museum—Aug. 2-30: Wash drawings, Joseph Boggs Beale.

WORCESTER, MASS.

Worcester Art Museum—To Oct. 15: Art of the Machine Age.

DETROIT, MICH.

Detroit Institute of Arts—Aug.: French

prints. Russell A. Alger House—Summer: Paintings, School of Paris.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts—To Aug. 17: Paintings and drawings by Vincent Van Gogh. To Sept. 1: Drawings (De Laittre Collection.)

ST. LOUIS, MO.

City Art Museum—To Aug. 12: International Photographic Exhibition. Aug. 13-Sept. 13: Fifth International Lithography and Wood Engraving Exhibition.

KANSAS CITY, MO.

William Rockhill Nelson Gallery—Aug.: "Arts in the Theatre in Java," by Herbert Stowitz.

FITZWILLIAM, N. H.

Rodman Gallery—To Sept. 8: Paintings by prominent Americans; sculpture, Anna Coleman Ladd; prints, Associated American Artists.

MANCHESTER, N. H.

Currier Gallery of Art—To Oct. 1: Oils, water colors, sculpture by contemporary Americans.

NEWARK, N. J.

Newark Museum—To Jan.: Newark centennial exhibition; Newark family portraits.

TRENTON, N. J.

New Jersey State Museum—Aug. 3-Sept. 14: Architectural exhibition.

ALBANY, N. Y.

Albany Institute of History, Science & Art—Summer: Retrospective exhibition of American art—250th anniversary celebration.

BROOKLYN, N. Y.

Brooklyn Museum—Summer: Arts of Bali; California water colors and post-surrealististic paintings; bronzes, Malvina Hoffman.

BUFFALO, N. Y.

Albright Art Gallery—Summer: Work by students of Buffalo Fine Arts Academy.

NEW YORK, N. Y.

Metropolitan Museum of Art—(5th Ave. at 82nd)—To Sept. 13: Benjamin Franklin and his Circle. American Artists' School (121 W. 14th)—To Sept. 2: Cartoons from the liberal press. American Folk Art Gallery (113 W. 13th)—Americana. Art Students League (215 W. 57th)—To Aug. 10: Invitation oil show, Aug. 10-27: Final concours of summer work. A. W. A. (353 W. 57th)—Summer: Members' work. Babcock Galleries (38 E. 57th)—Summer: Paintings by Americans. Contemporary Arts (41 W. 54th)—Summer: Group exhibition. Carnegie Hall Art Gallery (154 W. 57th)—Work by residents. Ralph M. Chait (602 Madison)—Chinese antiques. Clay Club (4 W. 8th)—Summer: Sculpture by members. Durand-Ruel, Inc. (12 E. 57th)—To Sept. 1: 19th and 20th century French paintings. Ehrlich-Newhouse Galleries (578 Madison)—Old masters. Federal Art Project Gallery (7 E. 38th)—Aug.: Work by PWA artists. Ferargil Galleries (63 E. 57th)—Aug.: Modern paintings and prints. French & Co. (210 E. 57th)—Antique furniture and works of art. Grand Central Art Galleries (15 Vanderbilt Ave.) and (1 E. 51st)—Contemporary American paintings, sculpture, prints. Marie Harriman Gallery (61 E. 67th)—To Sept. 1: Paintings, drawings, modern group. Handicraft Center, Inc. (369 E. 62nd)—Rugs and other hand crafts. Jacob Hirsch (30 W. 54th)—Antiquities and numismatics. Georg Jensen (667 5th Ave.)—To Sept. 1: Water colors, George Elmer Browne. Dikran Kelekian (598 Madison)—Egyptian and Persian antiques. Frederick Kepell & Co. (71 E. 57th)—To Sept. 20: Etchings and engravings by old and modern masters. Kleemann Galleries (38 E. 57th)—Summer: American paintings, fine prints. Knoedler & Co. (14 E. 57th)—To Aug. 7: Three American etchers. To Sept. 1: American paintings. Theodore A. Kohn & Sons (608 5th Ave.)—To Aug. 21: Paintings, Yvonne Pene du Bois. C. W. Kraushar (680 5th Ave.)—Aug.: French and American paintings. Karl Lillienfeld Galleries (21 E. 57th)—Old masters. Macbeth Galleries (11 E. 57th)—Aug. 7: Group exhibition. Guy E. Mayer (41 E. 57th)—August 10-Sept. 1: Contemporary American prints, antique Chinese porcelains and jades. Metropolitan Galleries (730 5th Ave.)—Old masters; contemporary work. Midtown Galleries (605 Madison)—Summer: group exhibition. Milch Galleries (108 W. 57th)—To Oct. 1: Selected American paintings. Montross Gallery (785 5th Ave.)—Summer: Group exhibition. Morton Galleries (123 E. 57th)—Group exhibition. Museum of the City of New York (5th Ave. at 104th)—Americana. Museum of Modern Art (11 W. 53rd)—To Sept. 6: Modern painters and sculptors as illustrators. National Arts Club (119 E. 19th)—Summer: Members' show. J. B. Neumann's New Art Circle (609 Madison)—Summer:

Living art, old and new. New York Public Library (5th Ave. at 42nd)—Aug.: Prints, Albert Stern. Newton Galleries (11 E. 57th)—Old masters, English portraits. Pen & Brush Club (16 E. 10th)—Summer: Members' show. Babinovitch School and Workshop of Photography (40 W. 56th)—Summer: Fine photography. Paul Reinhart Galleries (730 5th Ave.)—19th and 20th century French paintings. Schultheis Galleries (142 Fulton St.)—Work by American and foreign artists. E. & A. Silberman (32 E. 57th)—Old masters. Jacques Seligmann & Co. (3 E. 51st)—To Sept. 1: Ancient and modern paintings. Walker Galleries (108 E. 57th)—Aug.: Group exhibition. Weyhe Galleries (794 Lexington)—Selected prints and drawings by old and modern masters; modern sculpture. Wildenstein Galleries (19 E. 64th)—Old masters. Howard Young Galleries (677 5th Ave.)—To Sept. 1: Selected old and modern masters.

SYRACUSE, N. Y.

Syracuse Museum of Art—To Oct. 1: Work of museum art classes.

WOODSTOCK, N. Y.

Woodstock Gallery—Summer: Modern paintings, drawings, prints. Sawkill Gallery—Modern paintings, drawings, prints.

CLEVELAND, O.

Cleveland Museum of Art—To Oct. 4: 20th Anniversary Exhibition—official art exhibition of Great Lakes Exposition.

CINCINNATI, O.

Cincinnati Art Museum—To Sept. 7: Duveneck exhibition, 50th anniversary.

COLUMBUS, O.

Columbus Gallery of Fine Arts—To Oct. 1: Work by students of Columbus Art School.

TOLEDO, O.

Toledo Museum of Art—Aug.: Selected contemporary American paintings.

BUCK HILL FALLS, PA.

Buck Hill Falls Association—To Aug. 17: Purchase prize exhibition.

PHILADELPHIA, PA.

Pennsylvania Museum of Art—To Sept. 28: Art of India. Beyer Galleries—Aug.: Contemporary work.

SCRANTON, PA.

Everhart Museum—Aug.: Phillips Memorial Gallery exhibition of soap sculpture.

PROVIDENCE, R. I.

Providence Art Club—To Oct. 1: Retrospective exhibition by Rhode Island artists.

MEMPHIS, TENN.

Brooks Memorial Art Gallery—Aug.: Washington water color exhibition. (A. F. A.).

DALLAS, TEX.

Dallas Museum of Art—To Nov. 29: Texas Centennial Exhibition.

SAN ANTONIO, TEX.

Witte Memorial Museum—To Aug. 15: Etchings, Elizabeth Boatwright.

SEATTLE, WASH.

Seattle Art Museum—To Aug. 9: California Water Color Society; paintings, Charles Martin; paintings and drawings by Thomas Hart Benton and John Steuart Curry; work by Seattle artists. Aug. 12-Sept. 27: Contemporary American sculpture; work by Women Painters of Washington. Master Etchings (Mason F. Backus Collection); work by Seattle artists.

MADISON, WIS.

Wisconsin Union—To Aug. 7: International exhibition of lithography.

OSHKOSH, WIS.

Oshkosh Public Museum—Aug.: Historical paintings, Margaret Selleck.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & NATIONAL ART WEEK
(November 8 to 14, 1936)

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

EUROPEAN CHAPTER

Hundreds of American artists now practising their profession throughout the United States had the privilege of spending student years in continental Europe. With sentiment rising from personal memories, your editor has run through the file of letters and clippings received during the year from Mr. Leslie G. Cauldwell, secretary of the League's European Chapter, 4 bis Cité du Retiro, Paris. At the League's annual dinner in New York, which itself was inspired by the European Chapter's monthly dinners in Paris, Mr. Aston Knight, former chairman of the European Chapter, gave us who were there a word-picture of how the League had given focus and cohesion to the scattered American artists living abroad. A cordial cablegram of fellowship from the European Chapter received then was much appreciated.

At the European Chapter's "Come-Together" February dinner at Beuleman's Restaurant, 204 Blvd. St. Germain, old Bohemian Paris was re-created in fancy. Gilbert White, president of the Paris Executive Committee of the American Artists Professional League presided, and presented the guests of honor, Mr. Gilbert Dupuis, director of the Académie Julien and nephew of its founder, and Mr. Charles Duvent, president of the Peintres et Sculpteurs, Anciens Combattants. Mr. Duvent was appointed to follow the A. E. F. in the World War and painted episodes during their advances in important sectors. He, as well as Mr. Cauldwell, had studied at the Académie Julien in the '80s. Mr. Cauldwell had retrieved, whether from memory or a scrap book, the words and music of "Un Elephant en trompe". Generations of students of Jean Paul Laurens and of Toni Robert Fleuri had sung it to the nth repetition at the set-up of a *nouveau élève*. With the thirty-six present and everyone teeming with memories, the closing of the restaurant doors at midnight alone terminated romantic reminiscences.

At the April "Come-Together-Dinner", the new council general, Mr. A. E. Southard, was guest of honor and spoke of Abyssinian art, showing examples of Ethiopian paintings on hides that he had collected during the eight years he served as American minister at Addis-Ababa. There were fifty at the dinner.

The French government bought a statue of Mr. Wilmer Hoffman at this Spring's Salon des Tuileries. In the opinion of his fellow artists in Paris, Mr. Hoffman is one of the best of the younger sculptors resident there.

Preparing for the annual exhibition of the European Chapter of the League, Ossip Linde was appointed chairman, with Mme. Gustave Ferrière, John Alexander McKesson, Henry Rae (treasurer of the European Chapter) and Cecil de Blanquière Howard, assisting him. Among those present at this March business meeting and dinner were Mrs. Morgan Hamilton, Leslie Cauldwell, A. D. Gallagher, Mrs. Laura Gihon, Robert Hosteter, Miss G. Henshaw, Mr. and Mrs. Henry Hope, Edith Hoyt, Mr. and Mrs. Lendall Pitts, Lily Converse, Countess Tolstoy, Mr. and Mrs. Morse-Rummell, A. Kay Womrath, Senator and Mrs. Henry French Hollis, Mr. and Mrs. Harold

M. English, David Humphreys, Eugene Paul Uhlman, and Frederick Karm.

The president, Gilbert White, presided and introduced the speaker, Mr. Pierre Ladoue, conservateur adjoint of the Luxembourg Museum, who spoke on the relation of the artists to his work in ancient and modern times.

The annual exhibition of the European Chapter in the new gallery of the Students and Artists Center, 261 Blvd. Raspail was opened on May 12, under the patronage of Ambassador Jesse I. Straus; the director of Beaux Arts, Mr. Huisman; Mr. Addison E. Southard, American consul general, and of the presidents of eleven American Women's groups and clubs.

In the 149th annual exhibition of the Salons des Artistes Français, the work of fifty American artists was shown. The *Paris Herald* of April 30 said that Americans may congratulate themselves that several of the outstanding pictures at the Salons were the work of American painters. Gilbert White's canvas, "The American Scene in Paris", presenting the weekly luncheon portrait group at the American Club, was declared to be "on a level with the best-known works of its kind." Leslie Cauldwell's striking portrait of General Pershing was given an important place. Favorable comment accompanied the notice of Bion Barnet's colorful Corsican landscapes and of the paintings, miniatures, sculptures, drawings, and etchings of other members of the European chapter, notably of Maude Trube Ferrière, Arthur D. Galleher, Helen Haas, Harriet Hallowell, Peggy Holder-Kandelaft, Ruth Harl, David Humphreys, B. Jackson Humphreys, Elizabeth S. MacCord, Lendall Pitts, Bertha Phillips, Albert Smith, and of Herman A. Webster, "one of America's most gifted etchers."

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154 West 57th Street, New York City

TEXAS HAS ART DAY

An "American Art Day" has been held at the Texas Centennial at Dallas. By decree of the Governor of the State, and with the collaboration of the manager of program activities of the exposition, Friday, July 24, was designated as the occasion, and dedicated to the American Artists Professional League.

The Fair association and the press honored the League's slogan and publicized the event as a day "For American Art."

Mr. Georg J. Lober, sculptor, of the League's National Executive Committee, was the official representative of the National Executive Committee and spoke for the American Artists Professional League at a meeting in the Dallas Museum of Fine Arts on the Fair Grounds on the evening of July 24.

MR. LOBER'S TRIP

Stops were made at Pittsburgh, Columbus, O., and Kansas City, Mo., for conferences.

June 27, Topeka, Kan.—Through Mrs. Helen Hodge, local chairman of the League, and under the auspices of the Topeka Art Guild, a dinner was held and an illustrated talk given to a large audience at the Hotel Jayhawk. The interest manifested during the showing of the slides of contemporary works of American art impressed Mr. Lober with their value in making American work known to the people. *At his suggestion the editor again calls to the attention of all American artists—painters, sculptors, etchers, and craftsmen—that the American Artists Professional League extends to them the privilege of sending standard slides of examples of their work with descriptive text and biographical notes to Mr. Orlando Rouland, chairman of the National Lectures Committee, A. A. P. L., 130 West 57th St., New York. (The League can have slides made from glazed photographs for \$1.00 each.)*

June 27, Emporia, Kan.—Arrangements were made by Mrs. Mary P. Butcher, Associate Director of National Art Week for Kansas, assisted by Mrs. Elmer W. Seidoff, Emporia director of National Art Week. On the campus of the State Teachers' College four-foot-square bulletins announced Mr. Lober's talk under the auspices of the American Artists Professional League.

June 28, Wichita, Kan.—An evening lecture with an open forum, again to a responsive audience, was given at the Wichita Museum. This was arranged by Mrs. Maude Schollenberger of the Wichita Art Association. Professionally an outstanding interior decorator, Mrs. Schollenberger acts voluntarily as director of the Museum. Through her splendid efforts many paintings by American artists are now in Wichita homes. For this service she has accepted no compensation.

July 6, Oklahoma City, Okla.—Mrs. N. Bert Smith, Oklahoma state chairman of the League and National Art Week associate director had arranged for Mr. and Mrs. Lober to be the guests of the Chamber of Commerce. At 10.30 Mr. Lober gave a fifteen minute radio

broadcast. At noon the Chamber of Commerce held a luncheon in his honor, with Dr. W. C. Scott of the Oklahoma City College introducing him. Mr. Lober's address to this group will be printed in the next issue of the Oklahoma City *Chamber of Commerce Magazine*.

July 8, Sherman, Texas.—Interviews in the local paper were reprinted in a number of other Texas papers.

July 11, San Antonio, Texas.—Through Mrs. Henry Drought, associate chairman for Texas for National Art Week, an illustrated talk was given at the Witte Memorial Museum.

Requests have come for Mr. Lober to talk at Brooks Memorial Art Gallery, Memphis, Tenn.; Huntingdon College, Montgomery, Ala.; High Museum of Art, Atlanta, Ga.; University of Georgia, Athens, Ga.; Academy of Science and of Art of the United States of America, Richmond, Va.; Carnegie Institute of Technology, Pittsburgh, Pa. (This is necessarily but a partial list.)

All wishing to contact Mr. Georg J. Lober may write to him c/o American Express Co., 1509 Main Street, Dallas, Tex., marking the envelope "Please forward".

NOTE: To All Regional Chapters—Plan now for your membership drive for the American Artists Professional League, in connection with preparations for National Art Week, Nov. 8 to 14. New invitation booklets and new National Art Week folders are being printed. Write to the National Secretary.

Crystal Symmetry

[Continued from page 34]

emphasis if the plan is to be thoroughly effective in exterior. In other words, the designer continually thinks in terms of three dimensions. To him, the alphabet of design is especially useful. As he comes to understand that the very materials which he uses have characteristic patterns of symmetry which are easily established and may often yield the best solution of many problems, the world of crystals and the patterns of life become in verity the truth that sets his imagination free from slavish copying and from dubious experiments. Thus in successive ages man, the crusader, returns to nature as to the Holyland of Thought. Thus, and never otherwise, he finds the inspiration for high endeavor just as once the miracle of Gothic symmetry blossomed in the dense dark forests of northern Europe. So when we hear the suggestion that the New York World's Fair 1939 should aim to portray the City of the Future, the drama of Man, this is none else than the City described by Plato: "Whether this commonwealth exists on earth or ever can exist here is of no concern. For he who has once beheld it has become a citizen thereof, and thenceforward can obey no other laws". This *Politeia* of which Plato tells us is indeed no earthly commonwealth but the City of Man-Soul. As art and science gradually learn the tale of the great harmonies of nature, the light that is clearer than crystal will transform that City into the likeness of "the truth that shall set men free". Here is a stupendous generalization. It is not a question of words but of things seen and heard, measured and counted. The very term *idea*, abused and misunderstood, signifies precisely "what has been seen". If this is realized, it becomes the task of all the arts to reveal that hidden harmony which words cannot adequately express.

Mindful of Plato's sublime words, one might well add: thus Castor and Polux build the Crystal City whose walls are garnished with precious stones. *He who has eyes to see, let him see.*



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Isochromatic Paintings Sold

Aside from the unusual interest aroused by the country-wide tour of this No-jury-No-entry fee Exhibition in the interests of research, much importance may be attached to the fact that many paintings were sold. (Canvas panels, 16 x 20 inches were supplied gratis to the participants.)

At the recent showing at the University of Idaho, the University purchased two paintings, "Rock-bound Pool" by Leland Curtis, Cal., and "Vermont Snow" by Emilie Gruppe, Mass. A partial list of other paintings sold at places of exhibition are: "Mine Head" by Chauncey F. Ryder, N. H.; "Self Portrait" by Clyde Singer, Ohio; "New Hampshire Winter" by Hobart Nichols, N. Y. C.; "Lingerer Son" by Aldro Hibbard, Mass.; "Coddgwith Cornwall" by Fern Cunningham, Ohio; "Aunt Kate" by Stanislav Remski, N. Y. C.; "Surf" by Fred J. Waugh, Mass.; "Portrait of Peggy Hart" by Wilford S. Conrow, N. Y.; "Santa Clara Pottery Worker" by Carl von Hassler, New Mexico, etc.

The Isochromatic Exhibition made its New York debut at the Grand Central Art Galleries, Inc., Vanderbilt Avenue Galleries. A few of the more than one hundred Galleries in its nation-wide itinerary, were: The Denver Art Museum, Col.; Washington County Museum of Fine Arts, Md.; Baldwin Museum, Ohio; Oregon State College, Ore.; University of Oklahoma, Okla.; Montgomery Museum of Fine Arts, Ala.; Newman Galleries, Penn.; West Va. Federated Clubs, W. Va.; Rhode Island School of Design, R. I., etc.

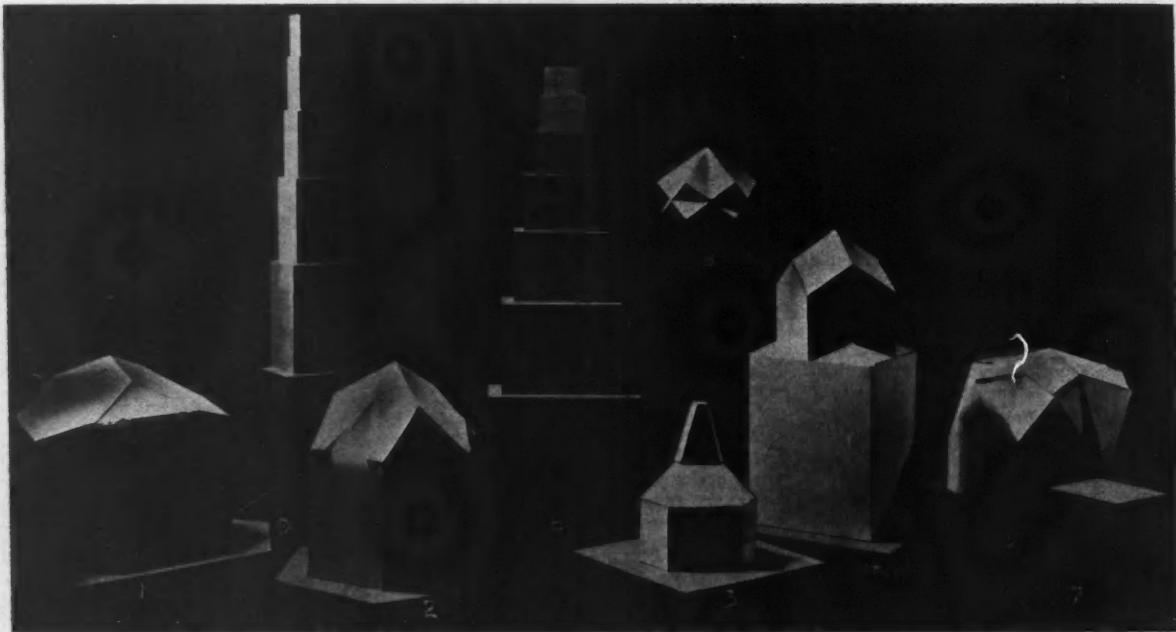
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A.A.P.L. Symposium on Natural Symmetry Pertains to the Crystal

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Models Made by Herbert P. Whitlock of Crystals May Affect the Architecture of the Future.

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POSSIBILITIES

The following was written by Herbert P. Whitlock, curator of minerals and gems at the American Museum of Natural History:

There are possibilities of design contained in the forms assumed by crystals which are amazing even to one who has studied these forms for the most part of his life.

Most of us think of symmetry as something expressed in two dimensions only, and angular symmetric designs mean for us no more than so much oilcloth on our kitchen floor, or the tessellated pavement over which we run to catch the afternoon train. But three dimensional symmetry is indeed a thing apart. Like music, it consists of rhythmic repetitions, and like architecture, it satisfies the soul with balanced masses. It is the basic something that causes atoms, in their ceaseless whirlings, to come together, like dancers in nature's stupendous ballet, from which emerges that mystery of mysteries, the crystal.

Born of nature's geometry, crystals aptly express that perfection of symmetry which Albrecht Dürer recognized when he introduced the huge crystal (probably of Calcite) into his engraving "Melancholia". Built, as they are, of atoms, crystals are highly constructive. They are kaleidoscopic in their endless variations, always subject to the fixed law which decrees that definite chemical compounds in crystallizing must conform to definite elements of symmetry.

Here then, in the rich field of crystallized forms supplied to us by the mineral kingdom, may possibly be found the long sought key to the Architecture of the Future.

It is with this thought in mind that I constructed a little series of cardboard models representing actual crystal shapes, only to discover as I went along that what I was actually doing was making designs of towers and domes, pedestals and electrolyzers. (See illustration, Nos. 1 to 6).

And these solids, judged as architectural units, are NEW IN DESIGN. They point forward to an era of fresh forms for our buildings, new inspiration, new life and character.

An old man has dreamed a dream. Is it not possible that our young men may see a vision?

FUNDAMENTALS

The following on "Fundamentals" was written by Professor William Churchill:

Symmetry is the repetition of a diversity of simple ratios in time and space. It appears in all the solid forms of matter and in all the cycles of time.

Art is symmetry produced by human skill. Beauty literally means happiness, the pleasure that eyes and ears obtain by the perception of

symmetry in nature and in the work of man. There is no genuine art—ancient or modern—except that which produces symmetry in ways easily apparent to our senses.

The art of one age or race differs from another solely in the degree of skill by which symmetry is developed and in the materials to which it is applied.

Since symmetry is essentially a diversity of quantities its *fundamentals must be mathematics*—numbers and ratios of numbers in a system of closely related parts. But its problems involve no complex formulas or intricate calculus. Some very simple geometry and the ratios of the few numbers less than sixteen include all essentials.

Intuition or mere imitation may sometimes produce pleasing results in ignorance of the basic principles that underly all beauty. But progress in all the arts—just as in all the sciences—is the result of increasing knowledge of the principles of symmetry by the few great masters who reveal possibilities previously unknown.

The simple ratios which both nature and art reveal are man's only fundamental wisdom. Therefore the most profound science and the highest art are essentially *one in content* but unlike in method and form. To consider art in the customary way, as chiefly skill of hand and eye in the copying of old forms, or the haphazard invention of novelties is to utterly discard its real objective and reduce all craftsmanship to the level of a bright child making mudpies somewhat better than the average. Such art, blind to its great principles, is comparable only to the efforts of the wisemen of the land of Laputa, described by Dean Swift, who sought to extract sunshine from cucumbers and invented a complex wheel of letters to produce a poem superior to the epics of Homer.

SYSTEM OF SYMMETRY

The following is an extract from a manuscript by Professor William Churchill:

The system of symmetry that crystal forms reveal divides into two parts. Isometric or cubic symmetry requires 13 axes. Assuming one as the side of a cube, three of these relate to the three dimensions of space; six are "diameters" recorded as the square root of 2; four are diagonals recorded as the square root of 3. There is another type of symmetry which may be said to be derived from a hexagonal prism such as we find in quartz. We also find that nearly 60 per cent of all known matter is of such a pattern as silica or sand. Limestone and marble fall under the cubic division. It seems fitting to designate all such patterns as Litho-symmetry. We learn by further study that a series of blocks having the dimensions 2, 3 and 4 for height, width and length and increased by the

ratio 9/8 gives us a double octave of 12 steps. This system is very close to that which forms the basis of musical harmony. Many important facts come to light when such a series is studied. For instance just as the interval of one tone (or step) is not pleasing to the ear in music so too the eye finds a double step more interesting. In the photograph illustrating the models made by Mr. Whitlock two such sequences of blocks are shown.

The term bio-symmetry serves to include the types of proportion found in animate matter from the simple design of a star fish to the highly complex symmetry of a human body. All such forms relate in one way or another to a pentagon. As is well known, pentagonal symmetry is closely associated with the famous ratio of the "Golden Cut". That ratio can be approximated as 13/8, or more closely by 50/31 and 144/89.

The simplest of all perfect polygons is the tetrahedron with its four equilateral triangles. The square root of 3 (or 1.732) on which this form depends can be approximated by the ratio 26/15. As one gains increasing knowledge of the facts of symmetry throughout nature the ancient assertion that her fundamentals are all expressed in terms of a few small numbers is continually strengthened. The same ratios in man's designing yield pleasure to all beholders. But geometry and crystallography clearly teach us that the square roots of 2, 3, 4 and 5 are no less important than the familiar "pi" ratio of the circle.

The importance of the simple root ratios leads us to a very significant corollary. Precision in design calls for continual use of the compass. For anyone who has made the slight effort required to gain facility in the compass-method the advantages are obvious. Moreover when ratios of the "golden cut" are largely employed no other method could suffice. The essential square root ratios are instantly made by a compass with a high degree of accuracy.

From what has already been said it must be plain that natural symmetry is always three-dimensional. But our eyes can never see more than a part of the enclosing planes. In this fact lies the secret of genuine "cubism". It cannot be expected that many painters will recognize the importance of such a method. For them the task lies in the simulation of three dimensions by two. With architect, sculptor and craftsman the case is very different. To illustrate this point briefly let us consider a typical instance. In the design of any building there are obviously six essential parts—façade; rear; two flanks; top; and base. One assumes first an enclosing box; within this box are roof, walls and a base suggested by steps or otherwise. All these six parts of the design call for definite

[Continued back on page 33]

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"Portrait of a Woman" by Amadeo Modigliani
[Drawing. 17½ x 22]



"Composition" by Arshile Gorky
[Drawing. 18 x 24]



"Moving Figures" by Emlen Etting
[Pastel. 18 x 24]

BOYER GALLERIES

BROAD STREET SUBURBAN STATION BUILDING 1617 PENNSYLVANIA BOULEVARD, PHILADELPHIA



"Figure" by Isamu Noguchi
[Drawing. 16 x 21]



"Gladioli" by Charles Demuth
[Water Color. 11½ x 17½]



"Girl With Cello" by Grace Gemberling
[Pastel. 11 x 15½]

